

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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JULY 1952

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THE ANNUAL GENERAL MEETING will be held on Saturday, July 19th, at 2 p.m., in the Examination Hall (third floor) of the College. Members only will be admitted.

THE DISTRIBUTION OF DIPLOMAS will take place on Saturday, July 19th, at 3 p.m., in the Organ Hall. The President will give an address, and Dr. S. S. Campbell, F.R.C.O. (CHM), organist of Ely Cathedral, will play some of the pieces selected for the January 1953 examinations. Admission free; no tickets required.

DIPLOMA EXAMINATIONS (ASSOCIATESHIP AND FELLOW-SHIP), LONDON AND GLASGOW, JANUARY 1953. The syllabus may be obtained on application to the College.

SUMMER VACATION. The College will be closed from Saturday, August 2nd, until Saturday, August 30th (both days inclusive).

THE COLLEGE is open daily from 10 a.m. to 1 p.m., and from 2 p.m. to 5.30 p.m. Saturdays, 10 a.m. to 1 p.m.

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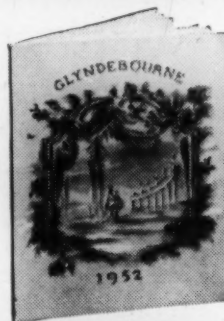
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JULY 1952

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MUSIC

Out of range of Cupid's bow.' By Orlando di Lasso.

The Haydn Orchestra

By ROSEMARY HUGHES

ORCHESTRAS have a high infant mortality rate. By all the rules, a band of young, untried players under a young and unknown conductor, launching itself in 1949 against the tide of rising costs and falling incomes, with no influential names behind it and no financial reserves whatever, ought not to have survived its first year. Yet the Haydn Orchestra is still alive: and, what is more, its three hard and precarious years of life have given it experience, cohesion and its own clearly-marked personality.

The orchestra owes its origins and its name to an apparently short-term series of events. Early in 1949 Harry Newstone, then studying at the Guildhall School of Music, had formed an orchestra consisting mainly of past and present students of the School, and was planning to give a concert at the Conway Hall. It was agreed with the Exploratory Concert Society, with which he had been closely associated since its inception, that the concert should be given under its auspices and should consist of unfamiliar Haydn symphonies. The programmes were ready to go to press and the orchestra had no name. Reluctant to give it his own name, and no picturesque inspiration being forthcoming, Harry Newstone decided—so fulfilling a long-cherished plan of his—to call it 'The Haydn Orchestra'. Thus the orchestra was born and baptized, and made its first appearance at the Conway Hall on 19 May 1949, with a pioneer programme of Haydn symphonies—no. 28 in A, no. 73 in D ('La Chasse'), and the beautiful B major, no. 46, which was performed twice, once before and once after the interval. Critics, audience and, above all, the orchestra so greatly relished the experience that it was decided to make the anniversary of Haydn's Oxford doctorate the excuse for another concert, which was accordingly given on 8 July; the programme, besides the 'Oxford' symphony, included another earlier work, then almost unknown but now justly honoured for its sombre power—the F minor, no. 49, named 'La Passione'. The orchestra had thus struck roots, and a new society, the 'Friends of

the Haydn Orchestra', with Sir Arnold Bax as President, was formed to secure its continued existence and launch a series of five concerts in the winter of 1949-50.

But these immediate origins are but links in a chain of events reaching back for years, and so closely interlocked that, if Haydn be the orchestra's uncanonized patron saint in fact as well as in name, his hand, not that of chance, may be suspected in their ordering. Having himself earned his living from the age of seventeen by playing light music in the streets of Vienna to augment the pittance he gained by teaching, he would have had a fellow-feeling for Harry Newstone, who had started his career, at fifteen, and at eighteen, just before the outbreak of war, was making his way on the variety stage as a harmonica virtuoso. War came, and Harry Newstone, after a tour with ENSA, went into the army. But those who made it their business to bring music to the troops stationed near Portsmouth found a passionate and professional response in this unusual private; and when, two years later, he was invalidated out, he was given an introduction to Herbert Howells, with whom he began to study harmony and composition.

At this point another 'chance' event forged a fresh link in the chain. Looking through the shelves at the Gramophone Exchange in Shaftesbury Avenue, Harry Newstone found himself standing beside a young man of about his own age, also carrying a music-case. Conversation sprang up, and the result was that Robert Simpson, whom radio listeners now know as one of our leading authorities on Haydn, not only suggested that Newstone should become a driver at his A.R.P. First-Aid Post in Lewisham, but also offered him a share in his flat. And here, listening to a broadcast concert one evening, Harry Newstone first met the unknown Haydn face to face in a performance of the crucial 'La Passione' Symphony. To him, as to others who have had the experience, it was a revelation: so was the realization that this was but one of over a hundred symphonies of which, at that time, the concert-going public was

being given a scant ten per cent. Further study only deepened his conviction that the submerged nine-tenths contained a high proportion of unrecognized masterpieces, and the idea of one day forming an orchestra for the purpose of giving them a hearing began to take shape in his mind. That, however, seemed unimaginably remote amid the 'twenty-four hours on, twenty-four hours off' routine of a First-Aid Post. In his off-duty hours he continued his studies with Herbert Howells; on duty, while the bombs were not actually falling, he worked at such books and scores as his pay would run to, and practised conducting to a portable gramophone. Eventually he was moved to another post, where the Sister in charge, Mrs. Hunt, herself a music-lover, gave him access to her radiogram and did everything in her power to help his dogged struggle to train himself—again, so like Haydn's own solitary and laborious self-education. She is now the Orchestra's hon. treasurer as well as one of its oldest and most faithful 'Friends'.

involved, at one time and another, giving violin classes in secondary schools, teaching musical appreciation in evening institutes, arranging and copying music, besides controlling the secretarial and administrative side of the orchestra's life, and conducting it almost as an afterthought. The Haydn of Esterházy, conductor, administrator, coach, prompter, copyist, tuner, librarian, and composer in his spare time, would find in all this the life he knew.

The tenacious spirit of discovery by virtue of which Haydn became, for his day, the incarnate spirit of 'contemporary music' is also a characteristic of the orchestra and is actually a platform of its official policy: the Friends of the Haydn Orchestra, in stating their aims, declare that the programmes 'will include a number of works by contemporary composers—an enterprise which, it is felt, would have been warmly approved by the adventurous spirit of Haydn himself'. This promise has already been translated into action by performances of Arnold Bax's 'Summer Music'



LEONARD FRIEDMAN

HARRY NEWSTONE

A post-war grant eventually enabled Harry Newstone to enter the Guildhall School of Music in 1946 as a full-time student. Three years later, as we have seen, the orchestra came into being, and was placed at Haydn's service: oddly reproducing, in its corporate personality, complementary and almost contradictory features of his nature. The constant and generous kindness to young musicians shown by one who himself remained young in heart, is reflected in this body of youthful players, whose average age, even counting its handful of senior members among the brass and double-basses is still under thirty: the leader, Leonard Friedman, is twenty-one. But his own slow and difficult start and arduous life have their counterpart in the orchestra's struggles and vicissitudes and in those of its conductor, whose day-to-day life has in-

and 'Romantic Overture', Richard Arnell's *Divertimento* no. 2 for chamber orchestra (the first performance in Europe), and the first performance, in April this year, of Ronald Finch's *Fugue* for string orchestra; while the Haydn Orchestra shares with Frederick Thurston the honour of having given, last February, the first public performance in England of Carl Nielsen's *Clarinet Concerto*.

Nor is Haydn the only eighteenth-century composer to appear on their programmes. Other names are there, including many whose lives were linked with Haydn's own: his brother Michael, his friend Dittersdorf, Emmanuel Bach whom he studied and revered, Beethoven who learned from his music what his counterpoint lessons failed to teach him; above all, Mozart, at once his disciple

and his master. Several Haydn-Mozart programmes have been carefully designed to show the interactions of these two polar-opposite personalities, and among the soloists in Mozart's concertos have been Denis Matthews, Kyla Greenbaum, Max Rostal, Robert Masters and Nannie Jamieson, and Dennis Brain. But the orchestra aims, above all, to bring Haydn himself, in every aspect, before the concert-going public. Firstly, the symphonies: in pursuit of its long-term objective of performing every one of the 104 symphonies the orchestra has already played twenty-six—a record figure and exactly a quarter of the total number—ranging in date from no. 19, written in 1764, to the London series of 1791 and 1794-5, and with special emphasis on the powerful group lying between the G minor no. 39 and the C minor no. 52, representing Haydn's first, late-won maturity. To do this, Harry Newstone has searched, over a period of years, and with a pertinacity and flair which would do credit to Scotland Yard, for old sets of parts, and his library contains some finds which would fascinate scholar and collector alike. But, with the remaining three-quarters still awaiting performance—and scores or parts of eighty symphonies in his hands—he is still not satisfied, despite the part that he and the orchestra have undoubtedly played in the initiating of the present Haydn revival.

Besides the symphonies, the concertos have been given a hearing; even the doubtful flute and oboe concertos have been allowed to state their claims to authenticity, supported by the persuasive advocacy of Johan Feltkamp and Leon Goossens. In addition, the lovely cantata 'Arianna a Naxos' was revived in the course of the Haydn Festival of three concerts which the orchestra gave in July last year as its contribution to the Festival of Britain, with Suzanne Danco as soloist. Above all, the 'Seven Words' were also given at the second concert of the Festival in their original orchestral version: a most moving and unforgettable experience for those of us who only knew the string quartet version, and indeed for all who heard it.

To this varied repertory conductor and orchestra bring a freshness and integrity, and a zest in attack, which have carried them over the perils of youth

and inexperience; and the nervousness which has occasionally produced a certain edginess in performance is steadily giving place to a greater poise and assurance and a more mettlesome responsiveness. A highly individual orchestral personality is emerging, capable of fiery *élan* and speed and dancing gaiety as well as poetry and warmth. They set themselves a high standard and are not easily content with themselves, and the expression of faint, melancholy dissatisfaction with which their leader sometimes gazes out over an applauding audience expresses a world of musical criticism. The high standard aimed at embraces scholarly authenticity. In this Harry Newstone has been helped by the kindness and profound scholarship of Miss Marion Scott (who has also given the orchestra programme notes uniting, in her own unsurpassable way, musical penetration with felicity of language); indeed, the 'sense of style' in his conducting, on which critics have remarked more than once, springs from his readiness to allow the findings of scholarship to temper and strengthen his sheer musical instinct.

It has been a long, uphill pull, and must continue to be so. But the orchestra has survived its infancy, and recognition is beginning to come to it. It has just made its first gramophone record—a long-playing 'Nixa' disc containing, fittingly, two of its earliest loves, the 'La Passione' and 'La Chasse' symphonies, and the 'lively and sensitive' performance has already aroused favourable comment. Its admirable playing at the Wigmore Hall concert on 5 February (at which, as already mentioned, the Nielsen Clarinet Concerto was given its first public performance in England) has, moreover, earned it the honour of being invited to give the inaugural concert of the Bar Music Society, to be held this month in the Middle Temple, with Queen Elizabeth the Queen Mother as the Guest of Honour. As the gracious royal welcome accorded to Haydn himself paved the way to success for him in England, so, if the auguries still hold good, the Haydn Orchestra stands at the threshold of a fresh phase of activity, ready to make its unique contribution to the musical life of our country.

The Business of Criticism

By FRANK HOWES

ONE must not become a hypochondriac, always taking one's temperature to reassure oneself that all is well with criticism; but I see that my esteemed contemporary, the Music Critic of *The Times*, has been getting into trouble because he reprinted in book form the criticism that appeared in *The Times* of the music performed during the Festival of Britain and appended thereto an explanation of its anonymous authorship which has raised a storm. So perhaps this may be one of those few occasions when no harm will be done by examining what is normally taken for granted.

The anonymity of *The Times* is no new thing. Its writers have been anonymous through all the long history of the newspaper, with the exception of a few years during Northcliffe's control, when

a few names of authors appeared at the heads of some columns, and some famous initials, such as A.B.W., appeared at the foot of a Wednesday article on the theatre. This is common knowledge. What bothered me when I heard of the project of dishing up dead concert notices was not the anonymity but doubts about the palatability of such a resurrection-pie and the wisdom of serving it.

The book, 'Musical Britain, 1951', as though anticipating the objection, proffered two justifications: one was that it might have some value as a record, as sheer annals serving the purpose of history; the other was a debatable issue whether criticism might not be a form of history—the only practicable way of writing a history of performance as distinct from composition. But it was not

upon either of these topics that reviewers fell, but upon a preliminary paragraph explaining how the book came to be written by a composite authorship. I suspect that the Music Critic, while reminding his readers, as he was bound to do, of the conditions which govern the writing of musical criticism in *The Times*, may have been trailing his coat. At any rate almost every reviewer promptly stepped on it.

The offending paragraph ran:

This is a book of composite authorship. Some dozen pens in all have written it. Unsigned criticism, which is regarded in some quarters as somehow wrong, has one great, and perhaps decisive, advantage over what is signed or transparently initialed—it must be written with a greater sense of responsibility. You can write any nonsense you like under your own name, but if you write in the name of the Editor of *The Times*, you must write *sub specie Temporum*, weighing your words and choosing them to represent the view of the newspaper rather than your purely personal and immediate reaction to what you hear. In this way some form of corporate outlook, some fair measure of consistency of view, is developed in a team of writers.

Many reviewers, I noticed, almost with a sense of personal injury, as though they had been accused of habitually writing nonsense, disputed the assertion that anonymous criticism is written with greater responsibility and doubted whether anything like an editorial point of view, still less a policy, was possible in matters artistic, as it admittedly is in matters political.

If, of course, criticism is defined as the adventures of the soul among the masterpieces, then plainly there must be a human soul to be the subject of the experiences and such a thing as an editorial soul, the heart of a journal, is possibly chimerical. But journals do have opinions, and these opinions are not always identical with the personal opinions of the actual writers of leading articles. *Musical Opinion* in the context of the present discussion testifies that 'a regular writer of editorials develops a kind of secondary personality'. Secondary personalities were responsible for the editorial 'we', which, because it sounded too arrogant for democratically egalitarian ears, has disappeared from current usage, and there is no doubt that the *Times* tradition develops a manner of expressing editorial opinions which, in the words of *The Listener*, causes its readers to be either 'annoyed' or 'intemperately amused'. The Music Critic, poor fellow, having been immersed in this tradition of anonymous criticism and editorial opinion, has hardly been able to escape the diplomatic understatement, the apparent assumption of inside knowledge and superior wisdom which pervades the leading articles. Hence the annoyance and the amusement; but it is possible that the quasi-corporate opinion, which constantly feels the pressure of tradition, which does not let fly idiosyncratically, which is judicious rather than Pateresque, carries a greater weight of influence in the world. It certainly does in political, social and economic matters, but maybe not in artistic: did the critic ascertain from

day to day what the paper's policy was on 'The Messiah', the *Listener* derisively asked. Many of the reviews, some of them unsigned, accused *The Times* and its critic of being self-righteous, pontifical and of speaking *ex cathedra*, which, I suppose, means claiming an infallibility like the Pope's. But criticism is opinion, however it is delivered, and if anonymity eliminates the repetition of 'in my humble opinion' on the one hand and 'I must confess I was not wildly excited'—an actual recent instance, this—on the other, it at least strengthens the style of the writing and ensures that some reason is given in support of the purely personal and immediate reaction which may too easily pass for criticism.

It was, oddly enough, *The Times Literary Supplement* which went at length into this issue of unsigned criticism, which would argue that *The Times* itself claims no papal infallibility, a claim which in any case has been blown sky-high by the last volume of 'The History of *The Times*'. The best defence of anonymity, however, is provided not by *The Times* but by the *New Statesman*. The first editor of the *New Statesman* was Clifford Sharp, and he set the practice, still followed by that journal, of having its leaders unsigned and anonymous. After he had edited that paper through its early years he confessed that he sometimes became aware of a difference between what Clifford Sharp himself thought and would have written over his own name and what the Editor of the *New Statesman* actually wrote as the view of the paper. To this day Mr. Kingsley Martin is a trinity: there is Personality A which writes the anonymous leaders; there is Personality B which pseudonymously as Critic can fly a kite, air a prejudice and go a bit further than Personality A could go in some complaint, fad or extravagance; and there is Personality C who writes under his own name as historian or commentator, committing only himself to certain views.

The Music Critic of *The Times* can fight his own battles, but it seems to me that a substantial book without a single author's name on spine, jacket or title-page owes some explanation to its potential readers how, if not by whom, it came to be written. Constant readers of that newspaper like myself sometimes engage in the sport of 'Spot the Writer', for plainly more than one hand is at work in its music criticism—*Punch* neatly calls the music critic hydra-headed—and the offending preface of the book admits to as many as a dozen writers for the Festival of Britain. If by editorial ruling and the long tradition of anonymity initials are not allowed, plainly some attempt is necessary to prevent flat contradictions appearing to the confusion of the paper's readers.

The Editor of *Opera* sees this point, which *The Times Literary Supplement* was inclined to scout, that a paper must have, if not a policy, at any rate a point of view or a sense of direction, and does not think that its opinions should require the editorial disclaimer regularly used by *Time* and *Tide* to dissociate the opinions of its contributors from those of its editor. The Music Critic of *The Times* testifies that in practice the danger of setting up an aesthetic orthodoxy, which alarmed the reviewer in the *Literary Supplement*, is avoided by the spontaneous emergence of 'some form of

corporate outlook, some fair measure of consistency of view in a team of writers'. *Solvitur ambulando*, in fact, as in so many other apparently formidable difficulties of conduct.

If our colleague had written as cautiously in his previous sentence as he does in this one, maybe this storm in a tea-cup would not have blown up. But how dangerous it is in this solemn business of musical criticism to indulge in a pleasantry: even

a shameless pun—*sub specie Temporum* forsooth—was not warning enough against a trailing coat-tail. For once it seems he was not pontifical enough. If he really exists it would be doing him a kindness to warn him that unseasonable flippancy on serious issues is not expected of *The Times* by its readers. By now he must realize the folly of expressing his doubtlessly sincere convictions in such provocative terms.

The Keyboard Music of Thomas Tallis

By DENIS STEVENS

THERE was nothing extraordinary or unusual in the dissolution of the Abbey of the Holy Cross, Waltham, in the year 1540. Already a well-established practice, the dissolving of monastic possessions and power was apt to come with ample warning but little remedy. The Abbot of Waltham was far from being unprepared, and he saw to it that those in his charge were given whatever was due to them by way of wages, reward, or pension, when the dreaded warrant at last arrived. Fourth in the Abbot's list of seventy names was that of Thomas Tallis, one of the organists and singing men, who being too young to qualify for a pension, received a gratuity of twenty shillings, which one hopes he was fortunate enough to exchange either for property or a benefice, before Henry saw fit to debase the silver coinage in 1542. Indeed, some such exchange may well have taken place, for recently-discovered evidence shows that Tallis became a lay clerk of Canterbury Cathedral in 1541. There is no evidence, however, to tell us what he brought away from Waltham on the first stage of his journey to London, although a large book on musical theory, at one time in the library of the Abbey, bears Tallis's signature to this day.

After three centuries had elapsed, a young London organist, who eventually came to own the largest collection of keyboard music by Tallis, set out in exactly the opposite direction—that is from London to Waltham—at the unfriendly hour of five in the morning. His aim was to reach Waltham in time for the eleven o'clock service, and he covered the ground as Tallis probably did—on foot. The young organist's name was William H. Cummings, later renowned as a successful teacher, executant, and collector. He it was who bought at one of Sotheby's sales a manuscript organ book containing a number of compositions by Tallis, and this book was acquired in 1877 by the British Museum, where Tallis's theory book is also to be found.

Thomas Tallis, we are told by the great dictionaries, was an organist and a composer. Yet his organ music, or rather keyboard music (for instruments were rarely designated by name) has so far evaded systematic cataloguing, neither Eitner nor Grove giving it that same recognition or fullness of treatment bestowed upon the vocal works. This seemingly unjust neglect of an important aspect of Tallis's work can perhaps be partly explained away by the serious lack, until quite recently, of adequate modern reprints. Stafford Smith's publication of a 'Lesson' in 1812 was

adequate, but cannot now be called modern, yet his pioneering deserves some praise in view of the eighty-eight years which were to pass by before further examples of Tallis's keyboard music came into the public domain. These two examples, both settings of the offertory *Felix namque*, appeared in the 1899 edition of the Fitzwilliam Virginal Book, prepared by Fuller-Maitland and Barclay Squire. Dated respectively 1562 and 1564, these settings frame cantus firmus canvases of such vastness that liturgical use seems out of the question. It is in fact safe to assume that by the beginning of Elizabeth's reign *Felix namque* had become paraliturgical if not (like 'In nomine') completely secular.

Forty years after the publication of the Fitzwilliam Virginal Book a slim volume, containing most of Tallis's purely liturgical organ music, appeared under the ægis of the Plainsong and Mediaeval Music Society. This volume, entitled 'Early English Organ Music', was edited by M. H. Glyn, who drew most of the pieces from the manuscript which Cummings had owned.* The majority of the pieces are settings of Sarum hymns, and they recall the practice of alternating organ verses with plainsong verses, sung in unison by the choir. A similar method of alternation was applied to *Magnificat*, *Te Deum*, and even to the Ordinary of the Mass. With three organs at his disposal in Waltham Abbey, Tallis must have had considerable practice in this art of alternation, which is now almost entirely lost. Lost too are Tallis's own manuscripts, unless we are to believe with Thomas Warren that part of 29996† is in his hand; and this is not easily proved. Tallis may have given away his music before he died, if he did not leave it safely stored away in the 'barred chest with twoe locks' which Mrs. Tallis mentioned in her will.

One authentic example of the composer's signature is still to be seen on one of the flyleaves of the theory book, or 'Musica Guidonis', which he brought away with him from the Abbey.‡ The treatises in this book were transcribed and compiled about 1460 by a precentor named John Wylde, and though most of the Latin ones are mediaeval in origin, the English may date from the middle of the fifteenth century, and so may have influenced Tallis's early studies.

* Known as the Mulliner Book, which was published in its entirety last year as vol. I of 'Musica Britannica'.

† For the key to this and other shelfmarks, see list at end.

‡ Now in the British Museum, Lansdowne MS 763. Three of the treatises are discussed in *Speculum*, x.235 (Mediaeval Academy of America).

We do not know where or from whom Tallis learnt the craft of composition, but he was recognized throughout his lifetime as a master of that craft, being much sought after as a teacher during his periods of office at Canterbury and the Chapel Royal. Sir John Harington's father and Sir Ferdinand Richardson were both pupils of Tallis, and it was Richardson who contributed one of the eulogistic poems to 'Cantiones Sacrae', a joint publication of Tallis and Byrd which appeared in 1575. One verse of the poem is found in a Christ Church manuscript:

Quatuor illustris vixit sub Regibus iste
Tallisius magno dignus honore senex.
Sub quibus eximius si musicus esset habendus
Tallisius semper gloria prima fuit.

In a neighbouring part-book his name was used as a pun:

Talis es e tantus Tallisi musicus, ut si
Fata senem auferrent musica muta foret.

In Baldwin's manuscript (now in the King's Library, British Museum) it served as a rhyme, albeit a feeble one:

I will begin with white, shepper, tye and tallis:
parsons, gyles, mundie th'ould: one of the
queenes pallis:

John Case, of Woodstock, placed him among an august company in his 'Apologia Musices':

Periander Rex Corinthiorum Arionem. . . .
Angli non ita pridem Tavernum, Blithmanum,
Tallesium, Morum, aliosque insignos musicos
magnis premiis affecerunt.

And the echo came back a decade later in 'A Comparative Discourse of our English Poets' by Francis Meres:

As Greece had these excellent musicians, Arion,
Dorceus, Timotheus Milesius . . . so England
hath these, Master Cooper, Master Fairfax,
Master Tallis, Master Taverner, Master Blithe-
man . . .

and so on until we reach Master Morley. Tallis was certainly not without renown in his own day, and in his own country. He won that renown by persevering and being industrious, and owed his skill to his teachers, his own practice, and very likely to his 'Musica Guidonis'. For theory books were hard to find, and the possessor of a manuscript volume full of such treasures could hardly fail to make use of them. Tallis's fellow-musicians may have spent many hours searching likely bookshops, in the hope of coming across a tattered copy of 'Musica Activa', the 'Opus aureum musice', or the 'Arismetrika musice' published in Paris.* A good grounding in theory, then as now, served to fortify the man who wished to make musical sense out of any number of real parts, from two to forty.

It is a pity that so little is known of Tallis the man. He must have been a hard-working and thrifty soul, for he had property and many valuable goods at the time of his death. A generosity which succumbed to subtle prompting is hinted at in his will, where there is evidence that he intended to give his overseers, Byrd and Cranwell, only half of what they did in fact receive as a gratuity.†

Musically, Tallis was broad-minded, and he was as ready to make music in the home as in the church: part-songs and string pieces have come down to us, together with music for the virginals. Like Byrd, he showed himself willing to compose music for the English church service as well as for the Latin rite, though his finest work is undoubtedly to be found in the motets based on plainsong cantus firmi, and in their keyboard counterpart, the liturgical organ music.

Although the two great settings of *Felix namque* have already been mentioned, it should be stressed that there are only two, and not four, as the editors of the Fitzwilliam Virginal Book thought. A note on the first *Felix namque* (vol. 1, p. xxvi) states that this is one of four settings of plainsong similarly named, by Tallis. The editors go on to say that the version in 30485 has no connection with either setting in the Fitzwilliam Book, and that a fourth *Felix namque* is found in 31403. Actually this is note for note the same as the setting in 30485, so the total is now reduced from four to three.

At this point we should look back a little into the early history of the organ Mass, from which the offertory *Felix namque* derives. It was generally the custom for the priest to intone the first phrase of the offertory before the organ took over the plainsong and elaborated upon it; thus a large number of those settings of *Felix namque* which have come down to us begin with the plainsong melody for the word *namque*. On rare occasions the music for the opening word is set also; indeed Tallis himself does this in both settings contained in the Fitzwilliam Book. The plainsong in the first (dated 1562) is transposed to the fourth above, beginning on G, and its course can be clearly followed up to the double-bar. In the second setting (dated 1564) the transposition is to the fourth below, beginning on A. Here the plainsong is skilfully decorated and disguised, forming an epigrammatic subject which is used imitatively. Again the double-bar comes, repeat marks and all,* though these may originally have been nothing more than scribal decorations, for there is no point in repeating the music for the word *Felix*, and no sense in repeating the four hundred bars that follow, unless a display of physical stamina is intended.

It is after the double-bar that the music becomes especially interesting, since from this point until the beginning of the coda (on a pedal A) it corresponds almost exactly with the versions in 30485 and 31403. Once more the total number of settings is reduced, this time from three to two, which is the correct number. It is now possible to see why Fuller-Maitland and Barclay Squire were so puzzled by the remark in 30485—'in the Virginal Book 1562'. In the interests of accuracy, the scribe should have written 'in the Virginal Book 1564', but the fact remains that he gave a clue which was unfortunately disregarded.

Two further copies of this setting deserve to be considered, for each occurs in a famous Virginal

* All of these titles are mentioned in the daily ledger of John Dorne, an Oxford bookseller of the early sixteenth century. (Oxford Historical Society, Collectanea I, 119.)

† The will was proved on 29 November 1585 (P.C.C. 52 Brudenell).

* Van den Borren, in 'The Sources of Keyboard Music in England' [1913], p. 163, assumes that there are 'two short preludes' before each setting. The transpositions led him to believe that the second setting was 'written upon another melodic version of the *Felix Namque*'.

Book, and each has a unique feature which proves (if nothing else) the unreliability of copyists in the seventeenth century. First there is the copy in Will Forster's Book, obviously transmitted by an unreliable and clumsily-bound manuscript, now happily lost. The piece is headed 'Felix nunquam', no composer's name is given, the text is overloaded with all the ornamental trumpery of desiccated virginalism, and to make matters worse, one of the pages—presumably bound in the wrong way round—has caused Forster to jump a huge section and then return to it later, repeating various smaller sections in the process. Benjamin Cosyn, on the other hand, has identified correctly both title and composer, and follows the Fitzwilliam version faithfully except in the omission of the coda and the addition (perhaps through excess of zeal) of an extra *Felix*, which oddly enough has been bodily lifted and duly transposed from the other setting of *Felix Namque*. Diagrammatically, the situation is thus:

I. 1562	Fitzwilliam	—	<i>Felix namque</i>	—
	Cosyn	<i>Felix Felix</i>	<i>Felix namque</i>	—
II. 1564	Fitzwilliam	<i>Felix</i>	—	<i>namque</i> (coda)
	Forster	<i>Felix</i>	—	<i>namque</i> (coda)
	30485	—	—	<i>namque</i> —
	31403	—	—	<i>namque</i> —

The best source is obviously the Fitzwilliam Book, yet not even this was close to the original in point of time, though its pages bear numerical references to the manuscript from which the Tallis pieces were copied.*

Felix namque is long enough when treated by Shelbye, Rhys, Redford and Farrant; in Tallis's hands, with every semibreve in the cantus firmus repeated, it stretches to an enormous length. The longer the note, the slower the harmonic changes: yet Tallis shows no signs of undue anxiety. He seems to possess a wealth of pre-fabricated figuration, which if rhythmically somewhat stolid, nevertheless has the virtue of keeping the movement going—a very necessary factor in music for the virginals. He exploited most thoroughly all that could be done with two hands on a diminutive keyboard, and younger contemporaries (notably Byrd) took over this figuration without adding to it to any appreciable extent.† Whether Cabezon also took note of it during his visit to England cannot be proved by evidence either documentary or musical. Van den Borren thinks it quite possible, for the Spanish sojourn lasted from 1554 to 1556, and Tallis, then in his early forties, would have had some keyboard music to his credit. Angles is of the opinion that the influence travelled in the reverse direction,‡ although a comparison of Cabezon's *O lux beata trinitas* in the 'Libro de Cifra Nueva' of 1557, with *O lux on the faburden* by Redford (d. 1547) shows without a shadow of doubt that the Englishman was by far the more advanced of the two. And if Redford could outstrip Cabezon it is certain that Tallis would have been able to do so.

Of the twelve short plainsong settings, eleven are found in the Mulliner Book. The antiphon

Clarifica me pater occurs three times, but without title; and had not Tomkins miscalled it 'Glorifica' in 1122 it might have proved even more difficult to identify than it actually was. The first setting is characterized by a smoothly-running quaver figure which builds up from the bass, via the alto, to the treble. The second, which has a point not unlike that of *Veni Redemptor II* makes use of a sign—two short lines through the stem of a note—showing the player that a new point is about to be 'brought in' as Morley would say. The third setting is based on a changing-note figure which occasionally resolves itself in an irregular, or rather un-Italian way. Of the two remaining antiphons treated by Tallis, only the first appears in the Mulliner Book, where it is written out on a stave containing twelve lines. This setting of *Natus est nobis* is short and simple, the left-hand part providing a decorative and smoothly-running counterpoint. The second antiphon, *Gloria tibi Trinitas*, is found in 371, where the scribe calls it 'ii parts on a round time'. It is in fact a free canon at the octave, the plainsong being subject to figural treatment throughout.

The seven hymn settings are all contained in Mulliner, but since there are never more than two verses of any one hymn, the reconstruction of a complete scheme of organ-plainsong alternation is rendered extremely difficult.* *Veni Redemptor I* has the cantus firmus in the alto, where it is treated in florid fashion. The text of *Veni Redemptor II* is unfortunately corrupt, but thanks to a concordance in 23623 (where it is attributed to Bull) some restoration is possible. There are two settings of *Ecce tempus idoneum*, the second being unsigned but undoubtedly by Tallis, although it is harmonically somewhat more adventurous than the first setting. *Ex more docti mistico* displays to good effect Tallis's superjacent style, which so often gives the impression of a five-part version: a low alto part disappears when a pseudo-treble is well on its way, this moving down in turn to make way for the real treble. The same device occurs in *Iam lucis orto sidere*, which again makes concentrated use of a changing-note figure. *Iste confessor*, Tallis's only three-part organ verse, embodies a typically instrumental theme of distinct angularity.

Of the three remaining organ pieces, one (from 371 and 1034) is untitled, but it is probably a Fantasy, and has been so indexed in the list at the end of this article. The extended passage in sixths for the right hand is quite unusual in Tallis's shorter works. The short 'Point' which appears in Mulliner has a fugato opening, but is no more distinguished than the incomplete 'Lesson' found in 30485. This is a neat canon in two parts, with a third (free) part adding judicious contrapuntal colour.

Six transcriptions of vocal pieces occur in the Mulliner Book, and they are clearly meant to be played as instrumental solos. 'Fond youth is a bubble', listed in Grove as a part-song, has not yet yielded up its original text, though the same music is found doing service as an anthem—'Purge me, O Lord, from all my sin'. The lyric of 'Like as the doleful dove', a part-song of attractive

* I am indebted to Miss Betty Cole for this information.

† Cf. the Introduction to 'Forty-five Keyboard Pieces by William Byrd', edited by Stephen D. Tuttle (Lyre-Bird Press).

‡ 'La Musica en la Corte de Carlos V', p. 127.

* Except perhaps in the case of *Ecce tempus*, a five-verse hymn in which Tallis's two settings could serve for verses 2 and 4.

solemnity, is the work of William Hunnis, of the Chapel Royal. The transcript given by Hawkins is quite good, apart from a too careful adherence to the original at the words 'Whose falling from the tree . . .', where the melody begins an octave too low and thus destroys the climax. The text of 'O ye tender babes' has not yet been traced, but the music is mainly homophonic and similar in style to the Hunnis part-song. *Per haec nos* is a short three-part extract from the motet *Salve intemerata virgo*, and seems to have enjoyed great popularity with both singers and players. 'Remember not, O Lord', which is a simple organ score of the anthem printed by Day, must have been composed before 1550, and is probably one of the earliest of Tallis's musical contributions to the English liturgy. Even earlier perhaps is the piece

entitled 'When shall my sorrowful sighing', which the editors of 'Tudor Church Music' describe as an anthem, while a sixteenth-century Scottish scribe calls it 'ane singular auld sang iiii partis' (33933 f.60). A copy is also found in 74 along with several early settings of the Psalms, whose words closely resemble those of the 1544 Prymer.

It is to be hoped that Tallis's keyboard music will eventually gain the recognition it deserves, for although so little remains to testify to his skill, it is abundantly clear from what does exist—and all this is now available in print—that Tallis is one of the few links between the pre-Reformation organists and the Elizabethan virginalists. It is the duty of all keyboard players to give him a fair chance.

THOMAS TALLIS KEYBOARD COMPOSITIONS AND ARRANGEMENTS

Arrangements are shown thus: §
Organ scores of Services are excluded.

Title	Manuscripts	Printed texts
[Clarifica me pater I]	.. .. Mulliner f. 98v	Glyn p. 7; MB p. 74
[Clarifica me pater II]	.. .. Mulliner f. 99v	Glyn p. 10; MB p. 75
[Clarifica me pater III]	.. .. Mulliner f. 101	Glyn p. 3; MB p. 76
Ecce tempus idoneum I	.. .. Mulliner f. 99	Glyn p. 7; MB p. 74
Ecce tempus idoneum II	.. .. Mulliner f. 101v	Glyn p. 4; MB p. 77
Ex more docti mystico	.. .. Mulliner f. 97v	Glyn p. 6; MB p. 73
[Fantasy]	.. .. 371 f. 5; 1034 f. 4	Glyn p. 13
Felix namque I	.. .. Fitz no. 109	FWB i. 427
Felix namque II	.. .. Fitz no. 110	FWB ii. 1
	Cosyn f. 79v; Forster f. 14v; 30485 f. 26; 31403 f. 27v.	
Fond youth is a bubble §	.. .. Mulliner f. 29v	MB p. 21
	30480 f. 49	TCM 8vo no. 67
Gloria tibi Trinitas	.. .. 371 f. 14	Glyn p. 12
Iam lucis orto sidere	.. .. Mulliner f. 84v	Glyn p. 5; MB p. 64
Iste confessor	.. .. Mulliner f. 102	Glyn p. 11; MB p. 77
Lesson	.. .. 30485 f. 59	Smith; Weitzmann p. 324
Like as the doleful dove §	.. .. Mulliner f. 109v; 722 f. 43v	Hawkins ii; MB p. 84
O ye tender babes §	.. .. Mulliner f. 81	MB p. 61
Per haec nos §	.. .. Mulliner f. 114v	MB p. 87; Glyn p. 2
	Baldwin f. 159v	TCM vi, 151
	24h f. 108; 342 f. 86v; 423 p. 98; 2035 f. 6; f. 40v; 29246 f. 9v.	
Point*	.. .. Mulliner f. 100v	Glyn p. 6; MB p. 76
Natus est nobis	.. .. Mulliner f. 12v	Wolf HdN ii.; MB p. 8
Remember not, O Lord §	.. .. Mulliner f. 49v; 74 f. 13	MB p. 36; Day M; Day P
Veni Redemptor I	.. .. Mulliner f. 97	Glyn p. 8; MB p. 72
Veni Redemptor II	.. .. Mulliner f. 100; 23623 f. 167	MB p. 75
When shall my sorrowful sighing §	.. .. Mulliner f. 83v	MB p. 63
	74 f. 35v; 30480 f. 48; 33933 f. 60; 36484 f. 1	OCS no. 351

* The point in Glyn p. 19 is not proved to be by Tallis.

KEY TO PRINTED TEXTS

Day M	.. ..	Day: Morning and Evening Prayer (London 1565).
Day P	.. ..	Day: The Whole Psalter (London 1563).
FWB	.. ..	The Fitzwilliam Virginal Book (Leipzig 1899).
Glyn	.. ..	Glyn: Early English Organ Music (London 1939).
Hawkins	.. ..	Hawkins's History of Music (London 1776).
MB	.. ..	The Mulliner Book (Musica Britannica, vol. 1) (London 1951).
OCS	.. ..	The Oxford Choral Songs (London, n.d.).
Smith	.. ..	J. S. Smith: Musica Antiqua (London 1812).
TCM	.. ..	Tudor Church Music (London 1923-29).

TCM 8vo ..	..	..	Octavo edition of Tudor Church Music.
Weitzmann ..	..	..	Weitzmann: Geschichte des Klavierspiels (Stuttgart 1879).
Wolf HdN ..	..	..	Johannes Wolf: Handbuch der Notationskunde (Leipzig 1919).

KEY TO MANUSCRIPTS

(B.M., British Museum ; F.M., Fitzwilliam Museum ; St. M., St. Michael's College, Tenbury ; Ch. Ch., Christ Church, Oxford ; Bod., Bodleian ; P.C., Paris Conservatoire)

Baldwin	King's Ms. RM 24 d 2	..	B.M.	423	..	Ms. Mus. Sch. e 423	..	Bod.
Cosyn ..	King's Ms. RM 24 l 4	..	B.M.	722	..	R.C.M. Ms. 722	..	B.M.
Fitz ..	Mus. Ms. 32 G 29	..	F.M.	1034	..	Mus. Ms. 1034	..	Ch. Ch.
Forster	King's Ms. RM 24 d 3	..	B.M.	1122	..	Réserve 1122	..	P.C.
Mulliner	Add. Ms. 30513	..	B.M.	2035	..	R.C.M. Ms. 2035	..	B.M.
24h ..	King's Ms. RM 24 h 11	..	B.M.	23623, 29996, 30480, 30485, 31403, 33933 and				
74 ..	Royal App. 74-76	..	B.M.	36484	..	are all British Museum Additional		
342 ..	Tenbury Ms. 342	..	St. M.			Manuscripts.		
371 ..	Mus. Ms. 371	..	Ch. Ch.					

Thoughts on a Pamphlet

By HUBERT FOSS

THE first half of our century has not sufficed to blow away the misty Victorian idea—direct descendant of the Industrial Revolution—that magnitude is an essential concomitant of importance: nor (which is sadder to remember) to create recognition that virtue may especially reside in the small and humble. The little things of quality and beauty pass too easily through our coarse sieves, which stop the more inflated articles.

During the year 1951 there slipped out of the rollers of a printing machine, unheralded, almost unnoticed, a small book of worth far greater than its size. 'Music in Church', a report of a committee appointed in 1948 by the Archbishops of Canterbury and York, was issued at the price of 5s. by the Church Information Board at Church House, Westminster, S.W.1. The *Musical Times* properly reviewed the booklet in the appropriate section, the pages of which are devoted to matters of church music and read only by its practitioners. The title 'Music in Church' ought to do much to suggest a content not exclusive or specialized; that the breadth and simplicity of its three words in that significant order have appealed to the wide musical public is, one fears, beyond hope. For myself, reading and re-reading these pages, I found far more than special advice on one branch of music's activities; the advice given thereon is indeed admirable. It was the general interest of the book that struck me, setting my thoughts wandering over wide tracts of the musical world. Much as one hopes that all organists and choir-masters, bishops, vicars, and curates, choristers and churchwardens, and even members of congregations, will read and learn from its wisdom, one hopes even more that musicians of all kinds will study it and find therein matter for thought about our general music-making today and its appreciation.

In some degree, church music has been the Cinderella of the musical family for a long time. Two things have in particular increased her outward lowliness of status—the Victorian tradition, and the popularization of music with orchestra (in one form or another) through gramophone and radio. 'The taint of the organ loft' is an aspersion

frequently hurled on certain otherwise unexplainable composers (César Franck, for example); on the conductors of some of our recurrent provincial festivals; sometimes even on the foundations of our present English renaissance in composing. What is forgotten is that the organist is not church music, and ought never to have been allowed, in darker days, to become synonymous with, or the ruler of, church music. The great tradition of English church music placed little reliance upon the organ; and so long as that purely choral tradition remained powerful, though it ceased to be all-conquering, the organ was a welcome and useful adjunct.

If the Victorian tradition of church music persists up to this very day, half a century too late, it is our own fault, our own innate conservatism, especially in church worship, which demands 'the old tunes', a term which almost invariably means the tunes that are not of ripe old age but merely were familiar in our or our parents' childhoods. There have been remarkable changes in style and quality of church music during the last fifty years; the Church Music Society, the movements associated with (as random names) Bridges, Dearmer, the two Shaws, Fellowes, Bairstow, Nicholson, Arnold, and others, have borne their excellent fruit though in too sparse a crop.

The Victorian tradition was indeed a gripping, wasting disease for the musical body to outlive and throw off. In his book 'Church Music' (Longmans, 1926) Hadow wrote: 'There has probably been no form of any art in the history of the world which has been so over-run by the unqualified amateur as English Church music from about 1860 to about 1900. Many of our professional musicians at this time stood also at a low level of culture and intelligence and were quite content to flow with the stream, so that our Service books, and still more our Hymn books, were filled with dilutions of Mendelssohn, reminiscences of Spohr, and, worse than either, direct imitations of Gounod: as incongruous with the splendour of our Authorized Version and of our Book of Common Prayer as were some of the stained glass windows of that period with the

strength and dignity of our Church architecture.' The potency of the disease is shown by the need for publishing in 1951 such a cleansing agent as this new pamphlet 'Music in Church'. Not yet, it would seem, has the Royal School of Church Music had sufficient effect. In our ordinary musical colleges and academies, music for worship is still treated—more today, perhaps, than ever—as a neglected, almost tainted subject. And, I venture to suggest, is not the detergent quality of this little pamphlet needed vitally in our more public musical activities of concert hall and theatre?

The wide diffusion and in certain senses popularization of music that mark the last thirty to forty years have coincided with, or at least run parallel and simultaneously with, an increasing secularization of social life and thought. Financial as well as other difficulties have during the period weakened the great Cathedral foundations in their musical and even theological traditions. It is not too much to characterize this first fifty years of the twentieth century as the period which witnessed, and helped to bring about, the grave lessening of regular attendance at public worship as an integral part of family life.

Music, on the other hand, has entered the home in a quantity, a quality, and a persistence entirely unknown in the history of civilization. Listening to music has to varying extents become a part of family life, while hearing music has become an unavoidable action in most people's days. Music has become a background in the lives of many millions of them—a pleasant accompaniment to talk, sometimes merely a continuous sprinkling of sugar on the drab cake of daily existence. Music is assumed nowadays, as a persistency, half-listened to like the weather forecast. With many the sound of the radio is at first a welcome, then a needed antidote to loneliness, a means of sparing thoughts in a brain not accustomed to the process of thinking without talking.

The unavoidable result was at first a widening of the people's repertory, but after that a narrowing of it. Concerts gained various new types of audience. Hitherto unknown manifestations of professionalism and of amateurism sprang up. The amateur performer in the home, an active person, became insufficient for those demanding, as passive persons, good (if not fully attentive) listening. As prices have steadily, gradually, and then steeply risen, the concert hall and the professionals performing therein have become subjects of a kind of mob rule, with factitious attractions like film appearances of performers weighing opinion more heavily than musical value, and with a woeful limitation of programmes. The orchestral players are keenly sensitive to the disadvantages to their art of this mob rule. Too seldom for them come the fine moments of true music-making, moments of pride and joy, too often the adequate but uninterested grinding out of a handful of familiar works. I myself, it so happened, was present at two recent recording sessions by the same orchestra spaced a week apart; at one the work recorded was a new piano concerto by an English composer, and the atmosphere created by the players was electric in its artistic richness and intensity. The other was but one more recording of Mendelssohn's Violin Concerto; the atmosphere

then was dead and stale—a comparison may be made between a point-to-point race and an old cab-rank. Yet, among this mob audience, there is to be found a curious and novel solemnity, an adoration of Beethoven, Brahms, and Mozart which, without any admixture of humour or critical thought, is rather terrifying in its near-idolatry.

There are, I admit, many brighter gleams that could be admitted to lighten this somewhat harsh picture of modern musical conditions, which, however, is substantially true. Where then, one may ask, does this pamphlet 'Music in Church' come into relevant focus? A year or more back, I spent a few weeks at Buckfast in Devon; my musical fare was aurally nothing but plainchant, physically some piano duets, played with a friend, from the classical and romantic periods. The modern repertory and conditions in concert halls seemed, on return to London, even more grim than the picture above suggests.

Interest in church music as a part of communal worship may have declined to whatever depths: yet one may observe a growing interest in certain kinds of religious music as performed in the concert hall. Unsuitable as, on the face of things, they may appear, Bach's B minor Mass and St. Matthew Passion have a large and firmly loyal public when performed away from their original conditions. 'The Messiah' tightens its grip yearly, the concerts of carols at Christmas have doubled their appeal in recent years. 'The Dream of Gerontius' is still a favourite, 'The Creation' is coming back, Fauré's Requiem has found a place in a country which still persistently ignores his chamber music, and Stravinsky's 'Symphonie des Psaumes' has created a most unlikely interest each time it has been given here.

A curious sidelight on the modern secular attitude towards sacred music was shown as recently as March this year. A performance of Bach's B minor Mass was given in Hampstead Parish Church by the Hampstead Choral and Orchestral Society under Martindale Sidwell. In the local paper, no less a writer than the veteran H. N. Brailsford deplored that the public was afforded by the location no opportunity to express its appreciation in applause. One would like to hope that this is an uncommon point of view, but one fears it is not.

An interesting phenomenon of our age has been the growing interest shown by English composers (composers in France, like Honegger, and elsewhere as well) in religious thought as an inspiration for their non-liturgical music. It is a corollary to the secular trend of the times not easily to be explained, though certain circumstances have contributed. Thus, only during our century have the works of England's Golden Age been released for study and performance, by Fellowes and others; nor must one forget the great practical work done by Sir Richard Terry between 1901 and 1924 with the choir and the offices at Westminster Cathedral, which became almost a haunt for composers and serious students of music anxious to hear the living sound of the great polyphonic music in its proper setting. Admirable work of a different but comparable kind was being done during this period by Charles Kennedy Scott and his various choirs. In 1928, a certain surprise was caused by the full

treatment accorded by Cecil Gray in his 'History of Music' to the polyphonic masters—in the works of his last period', wrote Gray, 'Palestrina comes as near to absolute perfection as is permitted to mere mortals—certainly nearer than any other composer who has yet lived'.

Chief among modern English composers of mystical outlook stands, of course, Vaughan Williams; he has ranged long and widely over the field of religious thought, outside his songs and hymns, from the 'Tallis Fantasia' of 1909, through 'Flos Campi' (1925) and 'Sancta Civitas' (1926), to the 'Fantasia on the Old 104th Psalm-Tune' for piano solo and chorus (1950) and the great opera, 'The Pilgrim's Progress' of 1951: the first night of the last-named transformed a Covent Garden audience from mere watchers of a musical spectacle into a body almost of mystical participants. Gustav Holst, at various times and in differing ways, showed something of the same spirit, and of many others we may cite Julius Harrison with his Mass, Herbert Howells with his 'Hymnus Paradisi', and Edmund Rubbra, on whom the influence of older religious music has made a firm impress. A different manifestation is to be found in some of the works of Benjamin Britten—not least in the complex moral drama of his latest opera, 'Billy Budd'.

From the first page of its introduction, the booklet 'Music in Church' sets the mind inquiring what is the object of musical activity?—of indeed all artistic expression? Are the arts (we are asked) 'designed rather to attract a congregation'—or audience? The problem is not and must not be confined only to the arts as applied to the Church. 'The experience of the Divine is a fact', we are properly told, and we should remember it when we approach musical performance, which can, if it be allowed, reveal the Divine. On the first page there is a reminder of the age-old, indeed prehistoric impulse for music in religion, which 'has always, among civilized peoples, assumed a spontaneous and prominent place within it'. The newest of our modernities is but another manifestation of the ancient human spirit. The best use of the material is gently insisted on here, with especial reference to 'the quality of simplicity and directness'. Celestial beauty, we know from the whole history of mankind, is more nearly attained by simplicity than by complication of utterance.

But, the booklet continues, 'that music should be chosen which is fitted to the conditions . . . for which it is required might be thought to be so obvious as hardly to need mentioning, yet it is necessary to give stress to this point'—not, believe me, less to concert-givers and concert-goers than to church musicians. On page 3 the important sense of offering is touched on, and on page 4 there is a succinct note on 'certain characteristics which should be found in good church music' which may well be applied to other branches of the art of music. We may profitably read chapter three, 'The Present Situation', and review the broad field of our activities in its light. And so we may go on through the pages, learning much from each that will make us revise our secular standards. Chapter eight, for example, raises the point of personal taste and other more important criteria in the matter of programme-building and the choice of music.

All the way through, one is struck by the insistence on purity of style, on the importance of service, selflessness, and high idealism. Personal display of all kinds is inadmissible in church music, and long experience of the concert world is not needed to inculcate the feeling that it is to be deprecated there. Beauty and integrity—these are the qualities in music sought by the best musicians and found only by a dismissal of all self-seeking ideals.

Not the least advantage I derived from reading and thinking about 'Music in Church' was the fact that it sent me to other books—notably, once again, to Hadow's 'Collected Essays', containing a reprint of the brilliant address, 'Church Music', which he delivered at the Church Congress at Southport in 1926; and also to the book mentioned above, wherein, after discussing *pneuma* and *nous* in enlightening paragraphs, Hadow castigates all slovenliness, and diagnoses the 'three diseases from which religious music can suffer' as virtuosity, theatricalism, and sentimentalism. Are not the same diseases daily attacking our musical life in all those other places that are not practically concerned with religion?

The conclusion one has formed is that no doubt, if they would deign, secular music and musicians could greatly benefit church music, but only if fitly and humbly applied. On the contrary, church music, as projected in this pamphlet, can obviously help secular music to a far greater degree.

Bryanston Summer School of Music

The School will be held on 2-23 August, again under the direction of William Glock. It combines a series of first-class concerts and lectures with specialized courses. There will be a recital or a concert of chamber music, orchestral or choral works every evening, lectures in the morning, some dealing with the music to be heard the same evening, others on general subjects. Alan Rawsthorne will give daily classes and individual lessons in theory and composition. Denis Matthews will give private lessons in the first two weeks and Maria Donska during the third. Anthony Milner will conduct classes on Mediaeval Music. Other classes are Music Criticism by Fred Goldbeck, Henry Boys and William Glock, Rounds and Folk songs, Learning Rudiments, Elementary Conducting, Madrigals, by Imogen Holst and there will be one for instrumental

beginners. There will be ample opportunities for singers and players of all kinds. Chamber music coaching will be given by Colin Davis during the first week and by Sybil Eaton in the remaining two. Particulars may be had from the Secretary, John Amis, 29 Holland Villas Road, W.14.

Union of Graduates in Music

The Annual General Meeting was held on 29 April when all the officers were re-elected. Doctors Pasfield, Lloyd-Webber and Smoldon were elected to the Council in place of those retiring. Dr. E. Stanley Roper is President. The Annual Report states that seven cases of the wrongful assumption of the degrees of Bachelor or Doctor of Music have been investigated and dealt with satisfactorily. The Hon. General Secretary is Mr. W. J. Comley, 133 Ware Road, Hertford.

What Is Originality?

By H. V. SPANNER

IN a recent broadcast on modern music we were told that the reason why composers of the present century adopted the strange idioms which perplex so many listeners is that all the more familiar combinations and melodic clichés have been used so often that nothing fresh can be done with them. The instance given to substantiate this idea was the opening chord of Beethoven's fourth piano concerto; and it was stated that Stravinsky, for example, would never use this chord, since Beethoven had, so to speak, stamped it with his own name, and it was therefore his for all time. This is indeed a curious theory, and one which suggests that the composition of music rests on much shallower foundations than most of us can bring ourselves to believe. It means that the composer consciously refrains from using the idioms of his predecessors, and that his real business in musical life is to try to find out new ones that have never been used by anyone before him.

Study of the history of music reveals a very different picture. We are all being greatly impressed with the genius of Mozart in these days, yet Mozart used so many of the idioms of his own generation, and of his immediate predecessors, that we are left to wonder where his genius could find means for self-expression. Everybody in his day did much the same thing at key points in a particular type of movement. The wonder is, indeed, how the beginner in listening to Mozart and Haydn can distinguish one work from another at first, so similar are the types of melody and harmony to be found. And so it goes on, both before and after the eighteenth century; we sometimes find a Beethoven, a Wagner, a Sibelius, who manage to find distinctive ways of expressing themselves which even the novice can recognize as distinctive; but for the rest, composers, even among the greatest, use clichés from the common stock, and yet they succeed in saying things which no one but themselves has said, or will ever say again.

Among composers who are really familiar to us perhaps Brahms is the chief instance of a man who could actually quote from his predecessors without seeming even to notice that he did so. A very well-known example can be found in a tune which occurs in his piano Rhapsody in B minor, which at once brings to mind an almost exact replica in the first Peer Gynt suite of Grieg; and the opening of the Scherzo from Brahms's F minor piano sonata is almost an exact reproduction of the opening of the finale of Mendelssohn's C minor Trio. Yet Brahms is one of the great masters whose originality cannot be doubted for a moment.

It is evident, then, that modern tendencies in composition cannot be fully explained by the superficial suggestion that composers are merely trying to keep out of one another's way for fear of a breach of the copyright laws, or—what may seem to them a more serious offence—the loss of prestige resulting from their possibly inadvertent poaching being discovered and brought to light. Such an idea reduces musical composition to

something not far from the ridiculous; and we must look elsewhere for the originality which every composer desires, whether he deliberately aims at the target or simply says what he has to say in the way that suits him best.

But originality is not an easy thing to define. In the first place, unless a composer uses idioms which are near enough to those of his own day to be intelligible, he may be merely signing his own death-warrant, and this is, surely, the chief complaint against modern music by those who are not sufficiently familiar with it to see how its idioms are related to those of the previous generation or two. If we look at many of the popular tunes of our day, we shall find numberless cases in which a particular progression is used again and again. Going back to the end of the last century, it is something of a shock to find that the opening phrase of 'When a merry maiden marries' from 'The Gondoliers' is practically note for note the same as that set to the words 'Just a song at twilight', with a slight variation; yet it is to be doubted whether many people have ever noticed this coincidence, which is in itself sufficient to show how difficult it is to explain what constitutes originality.

The problem is further complicated by the undoubted fact that, as was pointed out in the broadcasts mentioned, some composers—though surely not Stravinsky—actually have tried to invent idioms in music based on theories of acoustics or tone-relations. Schönberg, Hindemith, and Scriabin all tried this way of obtaining originality, and only time will tell whether they really succeeded. Again, some composers have gone back to idioms which are so old that they can be considered as having almost become new, such as those found in folk-music and plainsong, based on the ancient Modes; and to some extent this idea has given their work the look of originality. But in all these cases the essential originality of the music is to be found not in its idiom, but in the character of the composer himself which is revealed by his work.

Originality, in fact, must be looked for in something beyond music. We are all different from one another, even if our words and actions give the impression of being very often much the same as those of our neighbours. Each of us has something possessed by no one else. This distinctive quality may be perceptible to the stranger at once, or it may be hardly to be discovered by any but those who know us as life-long friends—or enemies. But it is there for any to see who will look.

Personality, then, is the basis of originality. What it is that makes us what we are we may in part be able to trace from the influences which have moulded us; but that only takes us further back, and makes us ask what it is in these influences which makes them characteristic. And it is not only the personality of the composer that must be considered, but the personality of the interpreter and that of the listener as well. All these make a difference in the general effect of the music, and

all are as variable as moods and temperatures and atmospheric conditions. But in the long run one does get what might be called an average effect over a period, and the work of any composer, consciously studied, does at last shape itself into a characteristic personal picture of the man who wrote it.

The study of originality is a never-ending study. There is so much risk in the first place, that we shall judge by immediate appearances, and presume from what we see that the composer meant this or that, when it may be he meant nothing of the kind—sometimes, it may also be, he perhaps meant nothing at all. The idioms of the present day look so different from those of the Wagner and Mahler period that we at once leap to the conclusion that they are 'original'. Some of them are, and one rather has the feeling in the later works of Bartók, to take one notable case, that composers find they have gone a little too far on the road of adventure, and are finding it necessary to retrace their steps, having landed themselves in a morass of unintelligibility. But all this is not 'original'; the effort to be original is one of the oldest failings of human nature, and what we see today is merely another manifestation of it, hastened probably by the headlong speed at which we are all living today.

But originality does manifest itself in certain definite characteristics. No one can explain how it is that Wagner made the orchestra sound so colossal as he did, or how Beethoven could get so much power out of a single note. Other people have written trombone parts on the Wagner pattern; other people, no doubt, have tried the single-note idea of Beethoven; but none of them has matched either Wagner or Beethoven in this particular characteristic of power. One might go through composer after composer and list various characteristic devices which he has made his own, and

show how, for all the subsequent imitation, they have still remained his own.

It is indeed impossible to define originality—for personality is not really a definition, since personality itself is a word with a mystery behind it. But the good things of this world are not given us merely to define, though some attempt at definition may help us to use them. It is the power to discover originality which is what is needed in our time, when tendencies of one sort or another carry us like cross-currents this way and that, till we hear the despairing cry of 'this modern stuff!' from listeners who have become breathless with the chase. It is this vortex of conflicting ideas which is really the basis of modern music. When Stravinsky wrote his 'Rite of Spring', he may have thought he was consciously trying to avoid the idioms of his predecessors, but he was actually moved by a force which was far more compelling, and infinitely more vital, than the merely superficial wish to be 'original'.

Originality is in fact 'saying what you mean'. If someone else has said it, or is in process of saying it, the effect will not be quite the same if what you have to say comes from some deep idea worthy of expression. And it need not be a 'serious' idea, in the generally accepted meaning of 'serious'. Sullivan has delighted many a generation, one hopes, by his wit and humour and light romance; and even the modern idiom has produced the 'Portsmouth Point' overture—which, if Sullivan could have mastered it, would surely have delighted him.

And it is the power of detecting the imitation from the original which the listener should develop. We laugh at 'The Maiden's Prayer' now, but its counterpart—dressed up in all the latest fashions as a glamour-girl—is still with us, and we shall do well not to be deceived by the maiden as our fathers were.

The Musician's Bookshelf

'The Organ.' By William Leslie Sumner

[Macdonald, 30s.]

As the first comprehensive reference-book of its kind to be issued in English for some time, this volume promised to be of exceptional interest. It is, in fact, a grand symposium of already published material collected by the author during the past twenty-five years, supplemented by some original research (in collaboration with the late Andrew Freeman) on early English organs, and (presumably) by the fruits of several artistic pilgrimages in the footsteps of Dr. Burney (Preface). 'The author has kept in view the needs of the musician and musical historians': but this postulates some pre-digestion of the vast amount of factual information available. An organ is (or should be) a musical instrument, and its value for the musician is determined eventually by the character of the sound produced when music is played on it. To give a clear impression of this in words, covering an immense historical period, is an onerous task, but without such assistance the

reader is apt only to become confused by evolutionary details and glossaries and lists of stops. It is a little difficult at times to assess the author's own clear-sightedness regarding this aspect of his subject: whether he has succeeded in conjuring up a series of authentic tone-pictures may depend very largely on the extent of his readers' previous experience and education. However, as a starting-point for more specialized study, the book is of indubitable worth inasmuch as it covers the whole historical field in detail—perhaps for the first time. Particularly valuable are the chapters on the mediaeval, gothic and renaissance periods, the organ in the New World, and the English organ, which last includes a copious register of organ builders from the earliest times to the present day. Interest would have been enhanced by following up the history of the Oxford Magdalen organ (eventually the so-called 'Milton' at Tewkesbury), with Renatus Harris's interesting reasons for abolishing the duplicate Diapasons and Principals in 1690. The firm of Bevington might have received credit for their large organ in St. Martin-in-the-Fields (London), 1854.

The Organ of the Ancients receives as clear an account as anyone but W. Apel has given it (in *Speculum* XXIII, 1948). An effective translation of part of Theophilus's mediaeval treatise, and an adequate commentary on Arnaut de Zwolle's fifteenth-century writings (incorporating Dufourc's editorial corrections) make good reading and will enlarge the general knowledge of these periods.

It would have been worth noting that Arnaut's 'principals' had $\frac{1}{2}$ cut-up for the quarter-mouthed pipe, with large footholes, and that both he and later Mersenne cited the two-sevenths mouth-width—showing that these stops differed little from those of the Barock period and even from some produced today.

An obvious misreading from the sixteenth-century Toulouse specification (p. 69) could have been rectified from Dufourc (Esquisse): 'Chaubres' should of course be 'Chantres'—a regal stop. In Schlick's specification, 'Hulze glechter' (pp. 60 and 67) may well have been of a kind with Mersenne's keyed xylophone ('Régaies de bois, que l'on appelle Clauebois, Patoüilles et Eschelettes'), and Schlick's likening the effect to playing on earthen pots with spoons bears out the possibility (Mahrenholz, *Orgelregister*). 'Wood flute', the author's interpretation, seems rather lame. But these are controversial matters, and there is plenty of substance in these and the following chapters, and much wisdom derived from them is incorporated in the later sections on playing and registration. The chapters on acoustical effect and organ mechanism are largely recapitulations of well-known material; their inclusion is timely; but Paul Smets's 'Classification of organ stops according to pipe-widths' is not going to help English readers very much, and the 'Glossary of organ stops' inclines to flabbiness of conception.

It was not by a happy coincidence that almost the first words I read in this book were the following (p. 87): '*L'Arte organica* . . . 1608. . . . Antegnati gives the specification of one of these organs, which were almost uniform in style. It consisted of an open flue chorus of rather large-scaled pipes (the Italian principal). . . . Such was the instrument on which Frescobaldi (1583-1643) played his toccatas.' (The specification which follows looks like that of Brescia Cathedral on p. 356, where it appears in German evidently copied from Klotz (op. cit.) with the 8- and 4-ft. open 'flauti' called 'gedacks'.) Admittedly the notion of a *ripieno* of wide-scaled 'Italian principals' has had some acceptance: but at least one of the authorities Professor Sumner cites (Jeppesen) has refuted it, and Mahrenholz (*Orgelregister*, 1942 supplement) and Lunelli (*L'Arte organica*, ed. Mainz 1938, and in the Italian *Encyclopædia*) support him. The classical *ripieno* had the silvery brilliance associated with narrow scales and the timbre of the 'principale' was, in Antegnati's own expression 'Delicatissimo'. The wide-scaled 'Flauti' were excluded and used with individual stops or alone, e.g., in the playing of Canzoni alla francese, where the 'Flauto in ottava' and 'Ottava' (principal) *in unison*, were especially recommended by Antegnati. This is not hair-splitting: it directly concerns the sonority of the instrument and the effect of the music written for it. A faulty interpretation on such points is unhelpful to those

who have no means of checking the veracity of such a statement.

Again on p. 65, we read apropos the short-tubed reeds (regals) called 'Baerpfeifen' (bearpipes): 'A Baapyp [sic!] (8-ft. pitch) still remains in the echo organ at St. Bavo's Church, Haarlem (see Specification no. 17).' The author may have forgotten his visit to this instrument (*The Organ*, no. 57, vol. XV, p. 23), but Mahrenholz quite clearly puts the Baarpijp in the family of the wide flutes (*Orgelregister*, p. 54) adding in the 1942 supplement, 'nicht identisch mit der Baerpfeife'. From the new examples in the Swell organs at Brompton Oratory and the Royal Festival Hall ('Gemshorn 8-ft.'), readers will soon be able to judge for themselves.

Again, the Gedackt pommer (a species of Quintadena) bears no resemblance to Thynne's triple-length harmonic Zaubrerflöte (pp. 289, 307), an example of which still survives at St. John's, Richmond, Surrey. The Scharf and Cymbal cannot by any stretch of imagination be called 'wide-scaled' stops (pp. 88, 89): on the other hand, no explanation is forthcoming as to how a narrow-scaled Quintadena *can* belong to the 'wide-scale group', though such explanation there is, and it is essential to a proper understanding of the wide-narrow scale theory and practice.

In Praetorius's list of stops (p. 80) the 'Quintadeen scale' should *not* include the Dulzaen or the Gedacks. Mersenne's pedal organ contained no 4-ft. stops (pp. 73 and 74), and other details are incorrectly quoted from him.

The specification of the Compenius organ at Frederiksborg Castle (well known to most of us through the excellent H.M.V. recordings) remains exactly as in Praetorius's time, and there is *no* Zimbel on the Hauptwerk (p. 82) but a Gemshorn 4-ft.: the 4-ft. Prinzipal on the Unterwerk is a 'treble' stop: it should also have been stated that the Zimbel on this manual has only *one* rank, of very high-pitched wooden pipes. The date is wrongly given as 1616.

In the Kirchheimbolanden organ (p. 366) there should be no Sesquialtera on the Hauptwerk; but the sole 8-ft. foundation stop (Hohlflöte) has apparently been omitted from the Unterwerk. There are other errors or omissions in the stop-lists of Arnstadt, Weingarten and Ottobeuren, some of them significant.

In the section describing Dom Bédos's registration schemes, the 'Plein jeu' wrongly excludes all pedal stops except the reeds, whereas the authority states clearly that the flue stops (including 16-ft.) may be used, and the reeds are optional, thus agreeing with Mersenne.

The Schnitger pipe-scales given on p. 89 are unrepresentative if not distinctly misleading: and on p. 285, Bonavia Hunt's apparently erroneous scales for the Doncaster Diapason by Schulze are repeated: they were corrected in the *Organ*, vol. XVI, p. 63, where it is seen that they differ little from Schulze's normal practice.

Organists will be surprised to learn that the balanced swell-pedal 'encourages too little use of the left leg in playing the pedals' (p. 326) and there are other literary lapses of this kind and some unfortunate misprints. This is not said for the sake of fault-finding: such slips may only be evi-

Out of range of Cupid's bow

Fuyons tous d'amour le jeu

Chanson for S. A. T. B. (unaccompanied)

BY

ORLANDO DI LASSO

Edited with English words by John A. Parkinson

London: NOVELLO & COMPANY, Limited

Allegro leggiero *p*

SOPRANO

Out of range of Cu-pid's bow, out of
Fuy-ons tous d'a-mour le jeu, fuy-ons

ALTO

Out of range of Cu-pid's bow
Fuy-ons tous d'a-mour le jeu

TENOR

Out of range of Cu-pid's bow, out of range of Cu-pid's
Fuy-ons tous d'a-mour le jeu, fuy-ons tous d'a-mour le

BASS

Out of range of Cu-pid's bow, now
Fuy-ons tous d'a-mour le jeu Com

ACCOMP^T
(for rehearsal only)

Allegro leggiero *p*

range of Cu-pid's bow now let us go. Let who wi-shes go a-court-ing, Let
tous d'a-mour le jeu Com-me le feu! Ai - me qui vou-dra les fem-mes,

now let us go. Let who wi-shes go a-court-ing, Let
Com - me le feu! Ai - me qui vou-dra les fem-mes,

bow now let us go. Let who wi-shes go a-court-ing, Let
jeu Com - me le feu! Ai - me qui vou-dra les fem-mes, Ser-

let us go. Let who wi-shes go a-court-ing,
me le feu! Ai - me qui vou-dra les fem-mes,

This chanson, first published at Antwerp in 1564, was originally a tone higher in pitch. The French spelling has been modernised; the expression marks are editorial.

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(1)

MADE IN ENGLAND 17673

OUT OF RANGE OF CUPID'S BOW

Let who wi-shes go a-sport-ing, As for me
 Ser - ve qui vou-dra les da-mes; Quant à moi,

Let who wi-shes go a-sport-ing, As for me
 Ser - ve qui vou-dra les da-mes; Quant à moi,

— who wi-shes go a-sport-ing, As for me this
 - ve qui vou-dra les da-mes; Quant à moi, je

Let who wi-shes go a-sport-ing, As for me
 Ser - ve qui vou-dra les da-mes; Quant à moi,

— this is no sea-son to lose my rea-son.
 — je n'en ai cu-re ni les pro-cu-re.

this is no sea-son to lose my rea-son. No -
 je n'en ai cu-re ni les pro-cu-re. Ja -

is no sea-son to lose my rea-son.
 n'en ai cu-re ni les pro-cu-re.

this is no sea-son to lose my rea-son.
 je n'en ai cu-re ni les pro-cu-re.

OUT OF RANGE OF CUPID'S BOW

f >

No - thing do we e-ver gain, That is quite plain.
Ja - mais on n'y ga-gne rien, Je le vois bien.

p

- thing do we e-ver gain, That is quite plain. No -
- mais on n'y ga-gne rien, Je le vois bien. Ja -

f >

No - thing do we e-ver gain, That is quite plain.
Ja - mais on n'y ga-gne rien, Je le vois bien.

f >

No - thing do we e-ver gain, That is quite plain.
Ja - mais on n'y ga-gne rien, Je le vois bien.

p

No - thing do we e-ver gain, That
Ja - mais on n'y ga-gne rien, Je

- thing do we e-ver gain, That is quite
- mais on n'y ga-gne rien, Je le vois

p

No - thing do we e-ver gain, That
Ja - mais on n'y ga-gne rien, Je

p

No - thing do we e-ver gain, That
Ja - mais on n'y ga-gne rien, Je

OUT OF RANGE OF CUPID'S BOW

is quite plain. Out of range, out of range of
le vois bien. Fuy - ons tous, fuy - ons tous d'a -

plain. Out of range of Cu-pid's bow.
bien. Fuy - ons tous d'a - mour le jeu.

is quite plain. Out of range of Cu-pid's bow.
le vois bien. Fuy - ons tous d'a-mour le jeu.

is quite plain. Out of range of Cu-pid's
le vois bien. Fuy - ons tous d'a-mour le

Cu-pid's bow. Out of range of Cu-pid's bow now let us go.
mour le jeu. Fuy-ons tous d'a-mour le jeu Com-me le feu!

Out of range of Cu-pid's bow now let us go.
Fuy-ons tous d'a-mour le jeu Com - me le feu!

Out of range of Cu-pid's bow now let us go.
Fuy-ons tous d'a-mour le jeu Com - me le feu!

bow now let us go.
jeu Com me le feu!

dences of undue haste in getting the book through the press, but they are rather damaging to a work of this calibre. A skilfully contrived *errata*-slip would probably meet the case, and it is to be hoped that the author will prevail on the publishers to insert this.

The Index is not really adequate for the size of the work, and some important names in the text are missing from it. The general style, if a little inclined at times to be discursive and repetitious, has nevertheless the easy informality of good lectureship.

RALPH DOWNES.

'Proceedings of the Royal Musical Association, 1950-1951'

[14 Hillside Mansions, Highgate, N.6, 25s.]

Vol. LXXVII reports six lectures, gives some unusual illustrations for one, adds notes and book-references, and promises that next year condensed reports of the discussions will be resumed. The sight of unusual instruments which lecturers bring, and the often rare examples performed, make these meetings uncommonly vivid and impressive. The subjects were: 'The Pedal Clavichord and Other Practice Instruments of Organists', by Lady Jeans; 'The Classical Grand Pianoforte', by Hugh Gough; 'The Musical Teaching of John Curwen', by H. Watkins Shaw; 'Carols and Court Songs of the Early Tudor Period', by John Stevens; 'John Stanley', by Gerald Finzi; and 'Music and Psychological Medicine', by Dr. S. D. Mitchell. Lady Jeans, showing slides and playing pieces, reminded her audience that in past days organists were expected to handle all keyboard instruments. She expounded the mechanism of various types from about 1460. To hear of imposing harpsichord-pedalliers, with 16-, 8- and 4-ft. pitched pedals for every note, must have made every organist present envious. The best pedalliers, of course, had separate strings, and some had lute-stops or a transposing stop for both pedals and manuals. Mr. Gough exhibited four early grands of the 'classical' period, 1770-1830, explaining the problems of mechanism and tension: the latter being solved, of course, by the iron frame, perfected around 1820, after many experiments. Three names especially stand out in English craftsmanship in this period: those of Backers, Stodart and Broadwood. English instruments had a deeper and rather heavier touch than the continental ones.

Carols, Mr. Stevens showed, covered a wide range beyond that of church seasons: they were essential, or decorative, in ceremonial and in plays and other entertainments. Here is a useful addition to the too small body of thought about music's place in social history. Mr. Finzi made an apt plea for trying to see old worthies as their contemporaries esteemed them. We tend to speak too much of the giants' 'influence'. The blind Stanley (1713-1786), a swift whist-player and a frequent winner at skittles, had a powerful memory. It is a pity that we hear most about him from the unfriendly daughter of Sir John Hawkins. There must be many other excellent consolidators who could, for our general benefit, be brought out from under the shadow of a Handel or a Bach.

The Third Programme has done much good work in that way.

Sol-fa now arouses less widespread enthusiasm than when John Curwen began his great work, in 1842, so Mr. Shaw, believing that 'the true essentials of his teaching are no longer an effective force', set out to re-state and analyse them. Some clever musicians, who don't need sol-fa, think it not worth their pupils' time. The unwise have tried to teach it half-heartedly. Few such dabblers realize how clever and solvent is the treatment of modulation, for example. If little pure Curwenism survives, so much the worse for all concerned. We might well take, in our Practical Musicianship, steps to regain the ripe boons old John conferred.

Dr. Mitchell, a consulting psychiatrist, has things both cheering and frightening to tell, over the ages of investigation into 'What happens when the music sounds', from the Greeks' melodic remedies for emotional disorders, through revival meeting hysteria, to the work done at Warlingham with the mentally unstable. A bibliography names dozens of experimenters. Little is yet sure, but hopeful suggestions abound, with some doubts; for example, 'so-called sedative music played to disturbed patients at bedtime has led to fighting'; and some epileptics had fits, on listening to certain pieces of music. Of seventeen paintings produced under the influence of the 'M.N.D.' overture thirteen were scenes of 'crisis, such as robberies, train disasters, fires, a ship in a storm, a war scene, a murder and a suicide'. A patient who cannot come to terms with the forces induced or aroused by music may temporarily be made worse: but 'the stimulation of these forces may be of ultimate therapeutic benefit'. Contemporary music often 'awakens a note of recognition in the insane'. (I wonder whether I might enjoy some of it better if . . . However, let us not inquire too closely into that.) Dr. Mitchell thinks that there is great value in patients' making their own music. There, we shall all say 'Hear, hear'.

W. R. A.

Books Received

Mention in this list neither implies nor precludes review in a future issue.

- 'Dances of France—III: The Pyrenees.' By Violet Alford; 'Dances of Poland.' By Helen Wolska; 'Dances of Rumania.' By Miron and Carola Grindea; 'Dances of Yugoslavia.' By Ljubica and Danica Janković. Edited by Violet Alford. Max Parrish, 4s. 6d. each.
- 'How Music expresses Ideas.' By S. Finkelstein. Pp. 128. Lawrence & Wishart, 9s. 6d.
- Proceedings of the Royal Musical Association, 1950-51. 14 Hillside Mansions, Jackson's Lane, Highgate, London, N.6, 25s.
- 'A Mingled Chime.' Leaves from an autobiography by Sir Thomas Beecham. Pp. 198. New edition. Hutchinson, 18s.
- 'Orchestral Music: An armchair guide.' By Lawrence Gilman. Edited by Edward Cushing. Pp. 484. New York: Oxford University Press.
- 'The Mulliner Book: A Commentary.' By Denis Stevens. Pp. 84. Stainer & Bell.
- 'Schumanns Opern und Operettenführer.' By Otto Schumann. Pp. 304. Wilhelmshaven: Hera Verlag.

Round about Radio

By W. R. ANDERSON

SO commercial radio and television are to enter, though not just yet. With all its faults, the B.B.C. does better artistically than, I think, any such sponsors will. The faults seem to be based in a refusal to live in the world of today: odd defect in so young a Corporation. Yet in some ways it lives too much in and for today; its eyes—the untechnical ones—are rarely on the future and its boundless possibilities for our good. Commercialism, say some, might be no worse than monopoly by what is increasingly becoming just an agency of government. I see that Carl Ebert, the Glyndebourne producer, who holds a Chair of Opera in the States, says that there he ‘battles ceaselessly against the commercialism which, by pandering to public taste, discourages the young composer, so killing the country’s opera’. Thus he is quoted—a bit mysteriously. Probably he could profitably enlarge. Difficult as things operatic may be in the U.S.A., they have far more openings than we. ‘Pandering to public taste’ is not the major B.B.C. vice. I am not sure what is: perhaps, pandering to what each of us happens to think the wrong sort of minority. I see that Mr. John Coatman, once a B.B.C. official and now a university professor, in a newspaper article that cogently made some necessary points about the growing acceptance of foreign broadcasts such as Luxembourg’s, urged that our people would not endure what Americans swallow. This seems to me a fantastic hope. Our cinemas have been for a generation overrun by the feeblest American trash: the vilest ‘comics’ sell like hot cakes. On experience, we have every reason to believe that, just as our masses have accepted these evils, so they would soon be ‘conditioned’ to whatever advertisers put out on radio or television. Already in the U.S.A. teen-agers are being offered horrific television serials of the lowest type, and are avidly spending hours daily before their sets. I am in constant touch with American events, and have studied radio on the spot there for extended periods over nearly twenty years: I know what American audiences have become hardened to, better, I think, than does the too trusting Mr. Coatman. There is not the slightest reason to believe that if commercialism were given free play here, radio or television would be an iota better, in a short time, than America’s.

The new frets about television, its use in theatres (actors fear it, technicians want it), and the various promised or threatened mixtures of sight, sound, colour and who knows?—smell, make me sometimes feel very antique. I attended the birth of both the great new diversions, poking one of the earliest professional cat’s-whiskers against the crystal a long generation ago, and watching John Logie Baird’s early flickering television triumphs in a Soho attic. There is pathos in Sydney Moseley’s book on Baird’s frustrations and joys. I am not likely to flaunt an aerial H (as do some singers: one this month caused me to switch off with dreadful oaths): no television-prestige on the

housetop for me—whether or not the licence be paid . . . I don’t intend to add to the already too numerous distractions booming around my latter years. Can’t a body be allowed to sit and think sometimes—or even to ‘just sit’? I’ve enjoyed remembering past events with Stuart Hibberd, whose book of reminiscences ‘This—is London’ (Macdonald & Evans) is extracted from his diary. His judgments are kindly, his criticisms slight, and mostly upon matters of policy, such as training announcers and then shifting them to administrative posts. He has a few good tips to offer about speaking before the microphone, an instrument the sight of which some of us will always fear. Treat letters like ‘p’ as the French do, not the English, he suggests. He strongly approves the evidence of Norman Birkett, the famous criminal lawyer, as to the value of singing lessons. No throat trouble or hoarseness, he says, for speakers who have acquired some technique of singing. Hibberd mentions, as a rarity, a pianist’s request to have the music ready, in case his memory failed. I have never seen why a soloist should always do without the copy, even in a concert-hall, and in the studio its use might well be an easement; but Hibberd says ‘I do not remember being asked to do such a thing before’. He reports that a famous organist-improviser had, for this ‘turn’ as well as for recitals from the copy, an assistant who did all the stop-changing. Is it in a mood of slight simplicity that our author adds ‘Never have I seen such a practical example of “Two minds with but a single thought”’? The other month I was comparing the time taken by different conductors in a movement. Hibberd mentions Sir Henry Wood’s slow pace (in a late year) for an Elgar symphony—we are not told which. This, and one of the ‘Fidelio’ overtures (again, not identified) he undertook to get through in fifty-eight minutes. This seems very dubious: I suppose each Elgar takes close on fifty. Hibberd was minded to veto the idea (apparently he could use a good deal of discretion), but Bliss, he says, overruled him. The result was a race with the clock, the last chord chiming with Big Ben’s first. Bliss said that Sir Henry took the first movement much too slowly. Hibberd comments: ‘The truth was that Sir Henry, now getting on in years, relied too much on timings he had noted fifteen or twenty years ago’. Do we all tend to slow up with age, I wonder? There are plenty of good stories in the book. The author, taking a gramophone programme and listening by earphones to Berlioz’s ‘Hungarian March’, thought he was isolated from the microphone; he began to tap the rhythm with his foot, and then to sing. In beating, he must have knocked out a wall-plug, which put him into the sending-out circuit. He was lucky, I think, to get but one congratulatory card from a listener who had admired his powerful vocal and percussive additions to Berlioz’s scoring. A neat wartime conjunction was that of the madrigal singers’ beginning Jones’s ‘Come, doleful owl’ just as the

siren started to wail. A titbit was the *Radio Times* printing: '10.30 p.m. The Epilogue. The Commandments: Thou shalt not commit adultery. (For details, see page 140)'. Many happy misprints he has noted: Holst's 'Perfect Foot' and the ancient 'Merry Pheasant'. A critic of Bliss's piano concerto was made to write of its 'harmonic asperity'. 'Lo, here the gentle Bishop—Lark' was a twisted title; another was 'The Furry-Breasted Pearl'. Three consecutive items in a madrigal programme ran: 'In going to my naked bed', 'Fair Phyllis I saw', 'To shorten winter's sadness'. An announcer's tongue can get a twist, as well as metal types. I often admire the skill of our friends down there. It is remarkable how rarely they get tied-up. Hibberd mentions one or two spoonerisms. There was 'The Bathroom Orchestra at Pump', 'heel and slate' (for 'hail and sleet'), and the narrator's (in 'War and Peace') 'the prince approached it with an air of histolity'. Hibberd's queerest tale is about the rehearsal of a work by Popoff for a chamber combination. The clarinet player several times said that his part sounded wrong, though he was playing the right notes. The conductor (not, alas, named for us) reassured him: it was all right, and 'going splendidly'. Only after the rehearsal did the player discover that he had been using the wrong clarinet—A instead of B flat, or vice versa: we are not told which. Now, could this possibly explain some of my sufferings among the moderns?

Carl Nielsen is becoming a B.B.C. favourite. I'm willing to hear as much of his music as it likes to offer, for there is good spirit in him, though also a sort of simple-mindedness, in places, that I find tiresome. His two-movement violin concerto, however, is not impressive: amiable, bitty writing, with fussy solo work and poorish tunes.—Rubbra's fifty-first birthday was celebrated by the performance of his fifth symphony (Stokowski) and by the Grillers of his second quartet, op. 73. About a work and a half per year of age is pretty fast going; yet the composer is no flighty out-turner of trivialities, the sort of things that some Frenchmen much loved by the B.B.C., and a man like Villa-Lobos, seem to send to press every few days. The 1948 symphony does not strike me as great: a good example, I would say, of his driving, patterning, cumulative method. That scheming of his never comes to my ear as quite spontaneous: there is an element of the manufactured in it. The quartet appeals more strongly, in his Brahms-Elgar vein, with a serious French tinge. Several other kindred spirits brushed his elbow as he wrote, I think. Here is the now familiar and always welcome able craftsmanship, a bit dogged at times, the impression of high competence backed by a humane sensibility, rather than of deep inspiration or passion. Any man with a heart is heartily welcome in this age of ugly writing.

That was a moving meditation by Casals, when interviewed, for broadcasting, in Perpignan. He, at seventy-five, does not separate art from life: 'to love the one is to love the other': he likes to have people playing with and listening with him there (they come to his recitals from as far as

China and California), but he must continue his exile, as a protest against the Spanish dictatorship which is being bolstered up by the so-called democratic nations. Thus his plain statement. He has taken the stand of conscience from which the others are regressing; his protest is among the finest that an artist of world-fame has made. Of composers today he said: 'Too many are afraid of being not modern'. Few have the courage to stand out for art that is a living entity, with a heart. 'The fetish of objectivity is a cause of a lot of bad music.' About Bach's unaccompanied cello sonatas, he thought that here the composer was an explorer, not caring whether the performers then could play the works or not. They probably couldn't. Bach just had something he wanted to say, and said it. Casals remarked, by the way, that he could remember the time when intonation mattered little. He evolves his reading of a new work by looking at the notes, singing, playing on the piano, and then on the cello. A reading can be changed, in time, if greater simplicity and more of its truth are thereby displayed. Here is a rare spirit, compassionate, tough, noble: a musician with a heart as comprehensive as his technique, and a conscience as big as his heart.

Petrassi's 'Quattro Inni Sacri' for tenor, baritone and orchestra (two hymns for each voice) date from 1942. The orchestra lets the singers through in a good professional style (I hate to hear voices smothered), but the music for the two kinds of performer does not seem fully integrated: on the whole, rather wayward, and not at first hearing very convincing. The style might grow upon some perhaps.—Rosenberg's 'Concerto for Orchestra' taxed the orchestra (Northern) rather heavily, I thought. The first movement is busy, fidgety even, with moments of near-felicity; a slow movement is in more pleasing Northern-twilight mood. This, with its Lapp folk tune, is probably more deeply enjoyable in high latitudes. Music nowadays doesn't seem to travel as well as it once did. Of old, the big stuff might come from any clime: one never worried about the provenance of a Sibelius symphony or a Falla ballet: one just absorbed it, and was the better for that.—The opera 'Volo di Notte', by Dallapiccola (about an hour), would have been easier with a few occasional words of character-identification. It concerns mind- and soul-states in a night-flight (c. 1937-9). The tendency to monotony in such things is marked. I can't help thinking that many composers would be more effective in a 'straight' romantic rôle. My name for them is *romanqués*. Parts of this are Bergian, though less scraggy than that composer's creations—parts are even tuneful. There is some able freneticism.

'Love in a Village' was done in a new version by Arthur Oldham, on the lines, or in the spirit, of Britten's recasting of the 'Beggar's Opera'. I can't much enjoy these things. I felt weakness, at times, in the rhythmic impulses and the harmonic interest. There is something, to me, rather niminy-piminy about so many of these refurbishings. Whether it was due to the broadcasting or not, the bass often sounded thin. Now and again Mr. Oldham brought off a neat, modest accompani-

mental scheme, but the work as a whole is not up to Austin's Beggar level, or that of a Reynolds, and it had not as much character and tang as people like Ian Whyte or Thorpe Davie get out of Scots airs. Most composers should let old works alone.—Respighi's violin 'Concerto Gregoriano' (1921) is not typical 'Twenties stuff, but it's very typical Respighi—a man always ready to tackle anything, in gorgeous religioso-colour. Here he makes even plainchant lush. Rostal was the soloist. I can't think that he will often get the chance to play the work: the more credit for learning such things. After all, it's a change for us.—I thought Stanley Bate's 'Sinfonietta' the worst of the month's offerings: eighteen minutes of loud, ugly pretentiousness.—Benjamin Frankel's piece for strings, 'Solemn Speech and Discussion', was said to suggest a T.U. meeting. It didn't bite so high as that 'Committee' piece of the 'Twenties—Bliss's, I think: and perhaps Berners also did something of the sort. It seemed too much like a pastiche of eighteenth-century generalities and Bloch's concerto grosso. Ross Pratt played at this concert Ravel's tawdry left-hand concerto. He gave a clever show, but why waste trouble on this empty foolishness?—The month's most interesting piano-work was Arrau's, who is

playing all the Beethoven sonatas: beautifully light, balanced, every note clean: no pushful 'interpretation'. By this time we can supply that for ourselves, I hope.—Some American songs by Bowles, Diamond Van Vactor and Copland were mostly quiet, and the stronger for that. Copland, I feel, overdoes the wilful footloose fashion. Martha Lipton was the singer: she has good tonal resource, and is most impressive when singing softly. On pressure, the voice vibrates (on the one note); and it seems that the radio exaggerates that kind of weakness.—I always turn on Telemann, a worthy whom I find refreshing. I also like to listen to the elegant phrasing and refined ornament-playing of Carl Dolmetsch. A two-violin suite of Telemann's might, in places, have been Purcell on his French day. There are English-sounding melodic bits: presumably more a generalized North European colouring than a specific personal one: but it's not easy to know enough of Telemann sufficiently well to decide. The B.B.C. has produced nearly all the Telemann we have ever heard: one of its clear boons.—Howard Ferguson has a fine friend in Myra Hess, who played his piano concerto—well-knit, amiable, pre-wars-style art which must have given gentle pleasure to everybody.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Annual General Meeting

The Annual General Meeting will be held on Saturday, 19 July, at 2 p.m., in the Examination Hall (third floor) of the College. Members only will be admitted.

The Distribution of Diplomas

The Distribution of Diplomas will take place on Saturday, 19 July, at 3 p.m., in the Organ Hall. The President will give an address, and Dr. S. S. Campbell, F.R.C.O. (CHM), organist of Ely Cathedral, will play some of the pieces selected for the January 1953 examinations:

- | | |
|--------------------------------|----------------------|
| 1. Prelude in A minor | <i>J. L. Krebs</i> |
| 2. Chorale Preludes: | |
| Oh God, hear my sighing | <i>J. L. Krebs</i> |
| Ach, bleib bei uns | <i>J. S. Bach</i> |
| Heut' triumphiret Gottes Sohn | <i>J. S. Bach</i> |
| 3. Pastorale | <i>Roger-Ducasse</i> |
| 4. Chorale Improvisation | |
| Lobe den Herren, O meine Seele | <i>Karg-Elert</i> |

Diploma Examinations (Associateship and Fellowship), London and Glasgow, January 1953

The Syllabus (which is the same as that for July 1952) may be obtained on application to the College.

Festal Evensong was sung at St. Mary's Church, Balham, on 14 May, by the church choirs affiliated to the R.S.C.M. Canticles were sung to Stanford in C and the anthem was the same composer's 'The Lord is my Shepherd'. Opening and concluding voluntaries were also by Stanford and were played by Mr. R. E. Byers and Mr. C. Dinsdale. Mr. E. C. Cronin accompanied the service and the combined choirs were conducted by Mr. A. M. Stacey. A collection was made for the Nicholson Memorial Fund.

Calendar 1952-53

Members are reminded that any changes of appointments or other alterations with reference to their names and qualifications must be received at the College not later than Thursday, 24 July 1952.

Summer Vacation

The College will be closed from Saturday, 2 August until Saturday, 30 August (both days inclusive).

Choir-training Examinations, Diploma (CHM) and Certificate, May 1952

PASSED DIPLOMA (CHM), MAY 1952

Birch, J. A.	A.R.C.O., London.
Cook, J. E.	F.R.C.O., Stratford-on-Avon.
Cleal, S. E. C.	A.R.C.O., Stanwell Moor, Staines.
Boe, J. M.	A.R.C.O., Canterbury.
Lockhart, J. L.	F.R.C.O., London.

PASSED CERTIFICATE, MAY 1952

Harris, W. E.	Eastbourne.
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The Examiner's Report will appear in a later issue.

J. A. SOWERBUTTS
(Hon. Secretary).

Three organ recitals in St. George's Chapel, Windsor, are in aid of the Fellows Memorial Fund. D. W. H. Harris opened on 10 June. Mr. Lionel Dakers will give one on 1 July and Dr. Harris the third on 22 July. Each recital begins at 8.0.

A recital was given at St. Peter's Church, Edinburgh, on 25 May, by Mr. E. F. Thomas (organ), Mr. J. Scott (baritone) and the Church choir. The programme included Ireland's motet 'Greater love hath no man'.

MISCELLANEOUS

International Congress of Church Music

At the Congress to be held in Berne from 30 August until 4 September, five choral concerts will be given in the Cathedral by the 'Spandauer Kantorei der Berliner Musikschule', Kammerchor Zurich, Berner Kammerchor and the Golden Age Singers, the Berner Stadt-orchester and soloists. Music performed will include that of composers from the fifteenth century onward and many contemporary works among which are organ works and a Mass by Burkhard. Lectures will be given on the music performed and on organ and choir problems. An excursion to St. Urban has been arranged and a demonstration of the church organ there will be given. Particulars may be had from the Secretariat, Berne, Theaterplatz 6. Cook's will supply application forms and details of accommodation.

The Royal School of Church Music

Choir Book Number Nine is now available and the other eight books are out of print. This number contains Magnificat and Nunc Dimittis in C by Stanley Wilson, Tallis's 'Come, Holy Ghost', Batten's 'O praise the Lord', 'What tongue can tell' (from 'Blessing, glory and wisdom') by G. G. Wagner, Greene's 'O praise the Lord', Nares's 'The souls of the righteous', Goss's 'Almighty and merciful God', Charles Wood's 'O most merciful', Charles Macpherson's 'Thou, O God, art praised in Sion' and Sidney S. Campbell's 'Praise to God in the highest'. The price is four shillings and there is a discount of 50 per cent to choirs affiliated to the R.S.C.M.

Catholic Musicians' Guild

A Luncheon was arranged on 11 May at which the new President, Dr. Edmund Rubbra was welcomed. The retiring president is Miss Kathleen Long. Mr. George Baker was in the Chair. Particulars of the Guild may be had from the Hon. Secretary, Mrs. Fernand Laloux, 29 Elms Road, S.W.4.

Addresses delivered at the Conference of Congregational organists and ministers held in Oxford during June of last year have been published in book form by the Independent Press (2s.). The contents are an Introduction by the Rev. E. R. Routley, papers on 'The Work of the Organist in a Congregational Church' and 'Playing for a Congregation' by Dr. C. S. Christopher, 'The Organist and his Minister' by the Rev. Douglas Stewart, 'Choir Training and Repertory' by Mr. J. P. B. Dobbs and a sermon on 'Worship and Prophecy' by the Rev. T. Caryl Micklem. Organists other than Congregationalists also would find in this little book much helpful matter.

Schütz's St. Matthew Passion was sung by the Renaissance Singers (Michael Howard) on 7 June in St. Sepulchre's Church, Holborn. Peter Pears was the soloist. The minimum subscription for members of the Renaissance Society is a half-guinea and carries certain privileges. Those interested should write for particulars to the Hon. Secretary, Barnhurst, near Amersham, Bucks.

The Gregorian Association announced the celebration of its eighty-second anniversary for 26 June in St. Paul's Cathedral. Music included Gibbons's Magnificat and Nunc dimittis and Tye's anthem 'Praise the Lord'.

Mr. Walter Spinney gave an organ recital at Northiam Parish Church on 28 May. His programme included 'A Legend' by Montague Spinney.

A series of organ recitals is in progress at St. Cuthbert's Church, West Hampstead, on Wednesday evenings at 8.0. The recitalists are Mr. James Ludlow (9 July), Mr. John Baldwin (20 August), Mr. Arthur M. Stacey (3 September), Mr. Martindale Sidwell (1 October), Mr. Leslie Ruse (12 November). The organist of the church, Mr. Reginald J. Cross, extends a special invitation to all members of the London Society of Organists to attend.

Choral Evensong to Tallis was sung in St. Luke's Church, Chelsea, on 9 April by the Regale Singers. The anthem was 'The Lamentations'. The Singers also gave a recital at All Saints' Church, Hatcham Park, on 10 May, with Garth Benson (organ). The programme included anthems by Tye, Tomkins, Purcell and Wood. Mr. John Whitworth conducted.

Mr. John Churchill and the combined choirs of Loughton High School for Girls and Bancroft's School gave a recital in St. Martin-in-the-Fields on 30 May. The programme included Monteverdi's Messe a 4 da Capella, Palestrina's Messe 'Aeterna Christi munera' and motets by Gabrieli, Marenzio, Agazzari and Palestrina.

At the Annual General Meeting of the Church Music Society on 15 May, the Very Rev. A. S. Duncan Jones, Dean of Chichester, was elected President in place of the late Dr. E. H. Fellowes. Following the business of the meeting a paper (which will be published by the Society) 'A Survey of Tudor and Jacobean Repertory' was read by Mr. H. Watkins Shaw.

Dr. Harold Darke gave the first recital at Malvern Priory after the cleaning and restoration of the organ. The programme included Bach's Prelude and Fugue in A minor, the Passacaglia and Fugue in C minor, chorale preludes and Liszt's Fantasia and Fugue 'Ad nos'.

The music at the Whitsuntide Festival Service held in the Chapel of the Incarnation, New York, N.Y., included Searle Wright's cantata 'The Green Blade riseth' which was given its first performance and Vaughan Williams's Serenade to Music. Searle Wright is organist and choirmaster.

A recital was given on 11 June at All Hallows Church, Gospel Oak, by Mr. K. I. McFarlane (organ) and the church choir. The programme included anthems by Tye, Gibbons, Parry and Wood and organ music by Handel, Bach and Franck.

The choirs of Park Street Methodist Church, Wombwell, and St. Barnabas's Church, Sheffield, combined to give two performances of the St. Matthew Passion on 19 and 20 April. Mr. Jack Dobbs was at the organ and Mr. Eric Sanders conducted.

A fourth series of recitals is in progress at Bury St. Edmunds. The recitals are given on Tuesday evenings at 8.15 alternately at St. Mary's Church and the Cathedral. That on 1 July will be given at St. Mary's by Mr. Leonard Warner.

A recital of choral and organ works was given in Salisbury Cathedral on 4 June by the Salisbury Musical Society. Mr. Douglas Guest conducted and Dr. W. H. Harris played organ solos.

Mr. Harry Gabb will give a recital at Christ Church, Gipsy Hill, Upper Norwood, on 23 July at 8.0.

The Brentford and Chiswick Musical Society gave a performance of Elgar's 'The Music Makers' and Parry's 'Blest Pair' in St. Cuthbert's Church, Kensington, on 29 May. Mr. Felton Rapley was at the organ and Mr. Douglas Coates conducted.

Appointments

Mr. Bernarr Rainbow, College of SS. Mark and John, Chelsea.

Mr. Philip Miles, Immanuel Congregational Church, Southbourne-on-Sea.

RECITALS

(SELECTED)

Mr. Guy Michell, St. Margaret's Church, Brighton—Fantasie in E flat, *Saint-Saëns*; Improvisation; Chorale prelude, 'God of Heaven and earth', *Reger*.

Mr. David Ingate, St. James's Church, Tunbridge Wells—First movement, Sonata in C minor, *Bach*; Rhapsody no. 3, *Howells*; Introduction and Fugue, *Reubke*; A Fancy, *Harris*; Canon in B minor, *Schumann*; Finale, Symphony no. 1, *Vierne*.

Dr. Claude Brown, St. George's Cathedral, Cape Town—Fugue in G, *Bach*; Holsworthy Church Bells, *S. S. Wesley*; Chorale preludes, *Brahms*, *Charles Wood*; Sortie, *Whitlock*; 'Nun danket', *Karg-Elert*.

Mr. G. Baggaley, St. John's College, York (two programmes)—Fantasia, *Sweetinck*; Fugue in D minor, *Bach*; Cortège, *Vierne*; Introduction and Allegro, *Stanley*; Scherzo, *Whitlock*; Pastorale and Fugue (Sonata no. 3), *Rheinberger*.

Mr. C. R. Bell, St. John's College, York—Hymn-Prelude, *Whitlock*; Fugue in G, *Bach*; Chorale, *Vierne*.

Mr. F. R. C. Nye, St. John's Church, Dulwich—Toccata in D minor, *Bach*; An Evening Respond, *Oldroyd*; Two movements from the Suite for organ, *Elgar*.

Dr. Tustin Baker, Sheffield Cathedral—Concerto in B flat, *Handel*; Choral no. 2, *Franck*; Chorale Preludes, *Bach*, *Wood*, *Karg-Elert*; Fantasie and Fugue ('Ad nos'), *Liszt*.

Mr. Alwyn Surplice, St. Mark's Church, Maida Vale—Prelude and Fugue in C, *Bach*; Pastorale on 'Now thank we all', *Herzogenberg*; Sonata in G, *Rheinberger*; Two Choral Improvisations, *Karg-Elert*; Pièce héroïque, *Franck*; Two Pieces, *Whitlock*; Fantasia and Toccata, *Stanford*; Carillon, *Vierne*.

Dr. Robert Head, St. Mary's Cathedral, Edinburgh—Chorale preludes, *Bach*; Sonata, *Elgar*; Postlude, *Robert Head*.

Mr. Brian E. Lamble, St. Magnus-the-Martyr, London Bridge—Prelude in A minor, *Bach*; Largo, Allegro, Aria and two Variations, *Festing*; Trumpet Tune, *Stanley*; Elegy, *Thalben-Ball*; Triumph Song, *Rowley*.

Mr. Frederick Geoghegan, All Souls' Church, Langham Place—Passacaglia, *Bach*; La Nativité, *Langlais*; Introduction, Passacaglia, Variations and Fugue on B A C H, *Karg-Elert*; Canon in B minor, *Schumann*; Humoresque, *Yon*; Toccata, *Vierne*. St. Matthew's Church, Skegness—Pastorale, *Franck*; Sonata in D flat, *Rheinberger*.

Mr. Denis Vaughan, St. Michael's Church, Chester Square—Voluntary in C, *Stanley*; Sonata in D minor, *Bach*; Desseins Eternels, *Messiaen*; Fantasia and Fugue ('Ad nos'), *Liszt*.

Mr. Douglas Coates, St. Cuthbert's Church, Kensington—Fugue in B minor, *Bach*; Scherzo, *Baird*; Sonata in F, *Stanford*; Rhapsody no. 3, *Howells*.

Mr. Dennis Harris, St. Andrew's Church, Kingsbury—Prelude and Fugue in F minor, *Bach*; Pazienza, *Whitlock*; Choral in A minor, *Franck*; Psalm-Prelude no. 2, *Howells*.

Mr. Donald Cashmore, Kingsway Hall, W.C.—Passacaglia and Fugue in C minor, *Bach*; Rhapsody in D flat, *Howells*; Carol, *Whitlock*; Litanies, *Alain*.

Mr. Allan Brown, St. Paul's Church, Onslow Square (four programmes)—Marche Pontificale, *Tombelle*; Concerto in B flat (Set I), *Handel*; First movement, Symphony in F minor, *Widor*; Fantasia in E flat, *Saint-Saëns*; Pastorale, *Baird*; March on a theme of Handel, *Guilmant*.

Mr. Deryck H. Cox, Cookham Parish Church—Choral Song and Fugue, *S. S. Wesley*; Four Pieces, *Whitlock*; Prelude and Fugue in E minor, *Bach*; Postlude in D minor, *Stanford*; Flourish for an Occasion, *Harris*; Suite Gothique, *Boëllmann*.

Mr. Ronald Arnatt, Washington Cathedral, D.C.—Toccata, Adagio and Fugue in C, *Bach*; Partite sopra la Follia, *Frescobaldi*; Prelude and Fugue in A minor, *Brahms*; Le jardin suspendu, *Alain*; Apparition de l'Eglise Eternelle, L'Ascension, *Messiaen*.

Mr. George Dawes, Hurstpierpoint Parish Church—Prelude and Fugue in D, *Bach*; Toccata for the flutes, *Stanley*; Phantasia (Sonata no. 12), *Rheinberger*; Benedictus (Sonata Britannica), *Stanford*; March on a theme of Handel, *Guilmant*.

Mr. Ronald F. Morgan, St. Anne's Church, Brondesbury—Largo, Allegro, Aria and two Variations, *Festing*; Chanty, *Whitlock*; Prelude in D minor, *Mendelssohn*.

Mr. Victor Yates, St. John's School, Leatherhead—Fantasia in C minor, *Bach*; Prelude, Fugue and Variation, *Franck*; Fantasia and Fugue, *Yates*; Chorale preludes, *Brahms*; Allegretto grazioso, *Frank Bridge*; Introduction and Allegro, *Walond*.

Mr. Martin Hawkins, St. Magnus-the-Martyr, London Bridge—Idyll, *Faulkes*; Threnody, *Becket Williams*; Two Pieces, *Karg-Elert*; Ciacona in D minor, *Pachelbel*.

The Wallasey Singers (Stainton de B. Taylor) gave a recital on 24 May at Wallasey with Carl Dolmetsch and Joseph Saxby as soloists. The programme included ballets by Weelkes and a madrigal by Wilbye, part of Purcell's 'Ode for St. Cecilia's Day' and music for recorders, viol, and harpsichord by Byrd, Lawes, Marin Marais, Telemann and Handel.

The Council of Northern Composers including delegates from the composer-societies of Denmark, Finland, Iceland, Norway, and Sweden, elected at its last meeting the Icelandic composer Jón Leifs as president of the Council for the next two years. The central office will move to Reykjavik, Iceland.

A German Music Fair is to be held in Düsseldorf on 11-15 September. There will be exhibitions of keyed and stringed, brass and wood-wind instruments, accordions, mouth-organs, mechanical products, and all sorts of accessories. There will also be concerts, lectures and other meetings. Particulars may be had from Nordwestdeutsche Ausstellungsgesellschaft M.B.H., Düsseldorf, Ehrenhof 4.

A recital of English Music was given at Victoria College, Jersey, by the Polyphonic Singers (G. N. Robson) and Norman Blake (organ) on 22 May.

New Music

Organ

In Novello's famous series of Original Compositions (now in a cover which, to say the least, is as startlingly unlike the old one as it could possibly be) appears a name that will be new to almost everyone here: Walter Pach. Once again I regret the reticence of publishers, who miss the chance to introduce an interesting composer with a modicum of information that would not only enable us to get our sights on him but would surely encourage hesitant buyers. Here, once again, are a few points for the programme note. Pach is Austrian, was born in 1904, a pupil of Franz Schmidt (1874-1939), and is organist at the Votivkirche in Vienna. The Introduction and Fugue now published was written in 1947, is dedicated to Lady Jeans (a friend and of course compatriot), and was given the first performance in London by her in a recital for the Organ Music Society in November 1948. It is a short work of moderate difficulty, and on renewed acquaintance I feel certain that many people will be pleased and interested by it, whether as players or as listeners. One subject, of no great distinctiveness in itself, forms the basis of both movements; the writing is that of a good organist, who knows the value of spacing of chords and can judge the effect of sound in a big building; the treatment is an easily comprehensible extension of traditional practice, with familiar 'fundamental' sevenths (not to say diminished ones) salted with added notes. I have some doubts about the trite ending, and the close of the Introduction is pure Guilmant. The way in which the passage in G flat and D flat is hastily turned to F for the final entries, without any inward crisis, seems gauche to me; but at this time there are many who are interested in music only as a series of sound-patterns, and have no use for kinetic energy if they can have dynamic. Such reservations, of course, are for yourself only, and will not deter you from taking up this very useful work.

With it come Three Preludes by William H. Harris, which are, in a way, its exact opposite. The organist of St. George's Chapel has the art of writing pleasing organ music in which commonplaces are skilfully avoided. Alec Rowley's Triumph Song must surely be the easiest thing he has written. The Overture to Handel's ninth Chandos Anthem, 'The Lord is my Light', has been serviceably arranged by C. S. Lang.

Among several interesting pieces from the H. W. Gray Co. are two by Leo Sowerby, which those who do not yet know this composer may well try (if they can get them), for they are less forbidding both technically and harmonically. The Whimsical Variations, on a cheeky tin-whistle tune, would make a novel recital study. With eight consistently worked variations, it has the character of an extended scherzo. The difficulties, naturally, are of idiom, and, being of the ear-defracting type, may be irritating enough to some. The Wedding Processional shows Sowerby in an almost popular vein, though never obviously so—oh, dear no! Again it is effective and not difficult. Like many things written to a wilful harmonic system, it is oddly static, and for all its bustle it seems to consist of one eternal six-four chord, rather as if Sullivan's lost one had got no further than the A of the grand Amen. Sowerby is the most expert of modern organ composers, and, as an organist himself, he has a foot in both camps and is listened to with deserved respect. It is curious, today, to see that his thought remains immovably homophonic rather than contrapuntal. Is it because he was born just the other side of the 1900 tidemark? Even when he is most perverse, with his sharpened subdominants walking back where they came from lest they should rise and modulate to the dominant, he is always breezy and vigorous.

Interest of a different sort attaches to Powell Weaver's

Still Waters, based on a verse from Psalm 23. This is one of the last organ pieces by an organist long active in Kansas City, a pupil of Yon and Respighi, who died last December at the age of sixty-one. It is a charming, if rather Rebikovish, example of his picturesque style. The Offertoire on 'O filii et filiae' by Dandrieu (1739) has been edited by E. Power Biggs; it has been my experience with this jolly movement that audiences find something depressing in its tonality that I am not conscious of, but you may have better fortune. Finally, a short Hymn Fantasia by Chester Kingsbury on 'When morning gilds the skies' exploits a melodious tune that has been surprisingly neglected here.

From Cramer's come two pieces by Charles F. Waters that will confirm his reputation as the author of organ music that is useful and academically sound. Even in so simple a structure as the Verset, Dr. Waters shows that quiet consistency counts for originality, and with the slightly tiresome subject of his Fantasy Fugue he does more than seems possible. John Stanley's fine Voluntary in G minor, which was edited years ago by John E. West, reappears in almost identical shape under the hands of Patrick Williams. Alec Rowley, ubiquitous, also reappears with an able Prelude on 'Hollingside' (Edwin Ashdown). Decidedly there is a run of favour for the Nonconformist or evangelical tunes just now, and J. Stuart Archer follows suit with a Meditation on 'Crimond' (Paxton). Yet another reappearance this month is the 'Still Waters', in the title of six 'introductory improvisations' by Lloyd Webber (Bosworth), which will be noted by those in search of quiet preludial work. An Impromptu by Leslie Woodgate (Ascherberg) has good ideas, is short and would be effective if the three-bar rhythm at the opening were either altered or maintained. A faithful attempt to evolve a serviceable style for the times (after Whitlock, possibly) is to be found in Three Pieces by J. R. Middleton (Stainer & Bell). The Intermezzo and Reverie are more inventive harmonically than in any other sense, but the third, Festivo, is a study in five-four time that is successful above the average.

A. F.

Choral

Ian Parrott's 'Money Talks', for male voices and piano (Elkin) is a very brief, crisp, satirical tract for the times. The tang reminds me of that produced by the old trick of putting a shilling above the tongue and a penny below: but the bite is keener.

O.U.P. sends 'Welcome Joy and Welcome Sorrow', a twelve-minute suite for s.s.a. and harp (or piano), by Imogen Holst, to poems by Keats: an Aldeburgh Festival work of 1951. The eternal question intrudes: does Keats need music? If you think he does, these essays, chaste but slightly chilly, may appeal. As with most of this composer's writing, however, I feel that she means more than she communicates.

Half a dozen of Kodály's lively, sometimes impish, settings are to hand from Boosey. For s.s.a., with some divided parts, a sacred piece, 'Cease your bitter weeping'; for t.b.a.r.b., 'The Bachelor'; 'Songs from Karad'; 'The Peacocks', and (with trumpet and drum) 'Soldier's Song'; for s.a.t.b., 'Norwegian Girls'. In all, amid the sometimes rather tiresome folkiness, there is atmosphere, a personal twist, the well-known pungency and directness, not common among dealers in these wares.

A varied parcel from Novello. A shortened 'Benedicite' by Dr. W. H. Harris has all the expected resource and trim vigour. Dr. Howells's 'Te Deum' and 'Benedictus' speaks in the composer's familiar elevated idiom with the eloquence of older days. Some little part-division is used. John Wilson has beneficently adapted two favourites by Walford Davies, 'The Holly

and the Ivy' for S.A., and the introit 'God be in my head', for T.T.B.B. In the former he employs four parts for the final phrase. Allegri's 'Miserere' (Psalm 51) is arranged by Ivor Atkins for S.S.A.T.B. This, originally a work for double-choir, was intended to be the Sistine Chapel's exclusive possession. Infringement of the 'copyright' meant excommunication. Its effect depends a good deal upon the traditional ornaments, which this print includes. The high C is required of the sopranos. Full choir and solo voices alternate. Other sacred pieces are Dr. Wadely's sturdy 'Come, let us join' (Easter, Ascension, or general anthem) and F. G. Walker's quiet sixteen-bar introit 'Teach us, good Lord'. Among other well-made specimens for various combinations may be noted: for S.S., M. Blower, 'Come, come, my love', a bright invitation for fairly experienced choirs, Montague Phillips's ingratiating 'I spied a nymph', and Bruce Montgomery's 'Go, lovely rose', bearing the unusual indication 'con morbidezza'; this asks for imaginative sway and fine tuning. For S.S.A. (trio): Dr. Wadely's straightforward 'Oranges and Lemons'; for T.T.B.B.: Harold Lake's 'To Daffodils' (how the old stanzas keep coming up; one would think there was a dearth, instead of a superfluity, of other verse—much of it just as attractive). This setting, a little harmonically flushed, is sure to appeal to men. For S.A.B.: Dr. Wadely is here again, with an easy unaccompanied 'Welcome, sweet pleasure', complete with genial 'fa la las'; and another light hand in the same S.A.B. line bedecks 'It was a lover' yet once more: Alec Rowley, sweetly scalic and cosily affectionate in his 'lovers' melisma.

S.A.T.B.: Desmond Ratcliffe's 'Rejoice, ye sweet Spring lilies' is an Easter carol, for sacred or secular occasions: it has a heartening 'Alleluia' refrain. Dr. C. S. Lang's 'Let us drink and be merry' is for slightly more restricted (in one sense: in another, more loose) company ('We'll sport and be free with Moll, Betty and Dolly . . .'). The philosophy is the seventeenth-century Thos. Jordan's: in English, 'For we shall be nothing a hundred years hence'; in the finale, according to the Latin tag 'Post mortem nulla voluptas'. For the right time, place, and mood, this seems just the ticket.

W. R. A.

'The Temptations of Christ' is a Lenten cantata with words selected by the Rev. N. A. Turner-Smith and music by Eric H. Thiman. Planned on modest lines, for soprano, baritone (and tenor *ad lib.*) solos, chorus, and organ, the work has but few technical difficulties and an average choir could tackle it successfully. On the debit side, the lay-out of the organ part is confined too much to the middle of the keyboard: this makes for monotony. Rhythmically it is rather placid and unadventurous, and harmonically it is dominated by the text-book. This applies in particular to page 50: 'He saved others, Himself He cannot save. If He be King of Israel, let Him now come down from the Cross'. Here was a chance to dramatize, but the accompaniment still moves slowly in minims and crotchets. On the credit side the Prologue (chorus) founded on the Old 100th is most impressive, highly effective and finely made. Page 32 ('when the Saviour dwelt below') reveals the composer at his best, with an inspired tune, and the chorus on page 7 in speech rhythm is most effective.

The work is divided into four parts (The Book of the Law; The Temptations in the Wilderness; The Temptations in the Ministry; The Temptations of Gethsemane and Calvary) and would last about fifty minutes. Choirmasters on the look-out for something original yet practical, should examine this cantata. (Curwen.) F. C.

'The Changing Year' is a choral work written by Dr. Martin Shaw for the Colchester Festival of last

July. If it had been called 'The Seasons' both the precedents and the titling would have been good. The libretto, selected and compiled from various sources by Joan Cobbold tells us about spring (46 lines), summer (35), autumn (30) and winter (54). The setting is for chorus, orchestra, soprano and tenor. Neither soloist has a song or aria, and the chorus only twice holds the platform with a set piece (each time with fluent and beautiful choral writing). Any one of the four parties may take the lead, but not for long, the text being freely and fluidly compounded of recitative, lyrical interjection and a thematic orchestral texture. Dr. Shaw contrives to write what we now have to call old-fashioned music without drawing upon old and worn-out snippets. Pages go past without a cliché. Invention is ready—shall we say too ready? A notion suggests itself on the debit side. The words go past in rather rapid sequence, and this means, over a number of pages, that the composer's preoccupation is to give them notes to be sung to. Thought succeeds thought: musical idea succeeds musical idea, and the change of topics is not always good for the art of composing; for music likes to stop and expatiate, or to draw out its own continuities under the surface of a changing text. However, Dr. Shaw passes from topic to topic with a considerable vivacity, his harmony runs richly, and he does not worry his performers. (Joseph Williams.)

W. McN.

Piano

Mervyn Roberts's Sonata (Novello), after a slightly forbidding start, muscs or enthuses in lush romantic style, becoming quite mellifluous. In this sense it is 'old-fashioned'—based, as almost all such writings still (happily) are, upon Lisztian principles, with the expected addition of a little asperity in the trimmings. The chief problem in seeking to evoke such heart-on-sleeve emotion is to keep up the diversity of attack and get the player and hearer excited mentally as well as emotionally. In these days, when being old-fashioned does not extend to deploying many of the devices of classical development, there is the additional problem of making patterns work profitably without overperspiring. This, and many other aspects of the adventures of sonata-form, might well be the subject of a monograph. I do not remember any first-class piece of present-day writing in this field which both evaluates and prophesies. He is a bold man who essays a sonata at all; and he who does not over-stress the moment's modish fashions is perhaps the most likely to receive at least the tribute of a trial by those who have not yet despaired of 'modern music'.

W. R. A.

In English Country Scenes (Augener) Stewart Hylton Edwards has produced six little pieces suitable for pupils who have graduated to the simpler piano pieces of Bach and Mozart. The music has some relation to the descriptive titles, but it is a pity that the composer has adhered so closely to the traditional harmony of children's music. A child is not suspicious of dissonance in the manners of his seniors, and since most children are given a good grounding in classical tonality through Bach and Mozart, surely modern children's pieces should provide an introduction to contemporary music? There is no attempt in these Scenes to effect such an introduction, save in the rather sickly use of sevenths. Mr. Edwards is most successful in a straightforward piece like 'Robin Goodfellow'.

Modern piano music is often beyond the powers of the average pianist. Aquarelles: Portraits of Five Children (Augener) by Francis Chagrin supply a need here, and might well be included in a school concert, by older pupils. There is nothing startling or brilliant in these pieces, but they indicate a composer with a sensitive imagination, and they have the delicate elusive

quality of a water-colour. For the more ambitious pianist Franz Reizenstein's *Scherzo Fantastique* (Lengnick) is well worth study. It demands a good technique since there are passages that are only effective if played brilliantly, but these are not more difficult than similar passages in Chopin, and it is, as one would expect, pianistic. The thematic material is interesting and has infinite possibilities for development, a fact of which the composer is clearly aware. Possibly the recapitulation is too long, and there is, perhaps, too much padding. But since the figuration of this padding derives from the themes, it does contribute to the close-knit effect of the work.

Although two-piano music is becoming increasingly popular, its popularity is due to the fact that it is a form of music enjoyable to performer rather than to listener. Presumably, therefore, it should be of moderate difficulty only. 'The Green Bough' by Joan Trimble (Boosey & Hawkes) is an extended fantasia on a folk-song-like theme, pleasant to read through, and with a fair distribution of the plums between the two pianos. In *Figurines* (Joseph Williams) Alec Rowley has a slight bias in favour of the first piano part; the second is mainly relegated to the rôle of accompaniment. But there is attractive writing here and some subtle rhythmic development.

The story of David and Goliath is an exciting subject for programme music, and Victor Babin has chosen to illustrate the most picturesque elements in this in his *Eleven Biblical Scenes for Young and Old* (Augener).

I fear, however, that the youngest would have to be content with listening to these scenes, for although the notes are not difficult there are awkward stretches and complexities of rhythm which demand an alert mind. Some of the awkward passages could be smoothed over by a slight adjustment of the parts, although entangled fingers are a normal hazard of piano-duet playing. The best of these scenes are very good; 'David's Battle and Victory' has a superb swaggering tune, and a certainty of triumph that would make one almost sorry for Goliath, had not the giant already challenged David in a pompous lumbering movement. Other movements seem to demand the resources of the orchestra; the piano has not a sufficiently subtle range of dynamics for the 'Israelites Prayer of Thanks'; orchestral tone would blend and intensify dissonances that are merely blatant on the piano. But these duets are great fun to play.

E. M.

Chamber Music

William Rettich's 'Suite in Old Style' for chamber orchestra (Novello) is printed in two arranged forms: for cello and piano, and for violin and piano. *Sarabande*, *Bourrée*, *Menuet*, *Canon*, *Air* and *Gigue* are gracefully limned in straightforward style: pleasing, tuneful music that has sufficient individuality to keep it fresh, when compared with the scented pot-pourri of the past.

W. R. A.

Letters to the Editor

'Wozzeck'

As one who regards Berg's 'Wozzeck' as an unqualified masterpiece, I would be the last to deny that there is an arguable case against the work on aesthetic grounds; but I feel that Dr. Geoffrey Bush's letter in the May *Musical Times* can only obscure the issue by its misconception of the intention of the opera and its disregard for demonstrable fact. His flat statement that 'Wozzeck' portrays insanity without reference to sanity itself, and that all the main characters are abnormal, is incorrect: Marie and the Drum-Major are familiar, normal types, to be met at any time in the vicinity of an army barracks, and Wozzeck behaves like a normal private soldier most of the time, his occasional hallucinations being clearly marked off from his normal state, dramatically and musically. In any case, the opera is not a portrayal of insanity, but a representation of the misery of the pitiable dregs of human civilization, built round a straightforward central plot of a woman's unfaithfulness, a man's jealousy, and a resultant *crime passionnel*.

It is quite untrue to say that there is neither dramatic development nor growth of character. Wozzeck's character develops from simple faith in Marie, through realization of her unfaithfulness, to jealousy and the desire to kill her; and her character develops from pity and affection for Wozzeck, through her unfaithfulness, to defiance of him, and later, bitter remorse. In consequence, the climax (her death) is truly dramatic, in that it is brought about by the interaction of these motives.

To find none of the characters sympathetic is to lay oneself open to the charge of lack of heart, or lack of understanding: surely Wozzeck's defence of his illegitimate child and his prayer not to be led into temptation, and Marie's love for the child and her remorse for her sin, not to mention the actual sins of both, bear witness to their essential humanity, and awake a response in any feeling person.

To impute lack of growth to the music is to confess ignorance of the score, which proceeds from the simplest of textures through an increasingly complex contra-

puntal web of leading motives to culminate in the well-known summing-up in D minor. The statement that Berg reached the full range of dissonance and orchestral fortissimo as early as the second scene (which is not true with regard to dissonance) proves nothing; the texture is still simple compared with the later complexities of the score. The particular case of the Doctor's scene, mentioned by Dr. Bush, is an admirable example of the cumulative effect of the music: the vocal line begins quietly in perfectly normal speech-rhythm recitative over the *passacaglia* bass alone, becoming 'extravagantly absurd' only in the last two or three variations.

As for Cecil Gray's remark that Berg employed a new technique and vocabulary to achieve what can be achieved, and has been achieved, by simpler and more orthodox means, surely no one can take it seriously? It is impossible to imagine a 'Wozzeck' by Wagner or Richard Strauss that would have had the same kind of impact as Berg's has.

If we are to continue arguing about 'Wozzeck', let us at least be fair, and admit that it is a realistic opera, with a story that can be read daily in the papers, and characters that one may find oneself sitting next to on the bus; that the drama is well-constructed, and the plot logical and inevitable; and that the music is a masterly hammering-home of the dreadful implications of the drama. After this, those who find such a vivid representation of a certain aspect of reality repugnant to their tastes are entitled to say, if they wish, that art should not concern itself with such things, and that therefore they have no place on the operatic stage. This is an aesthetic question which may be argued at length.

One last word: if one cannot understand a work of art, and has not the patience to study it in detail, the easiest way out is to 'reluctantly' consider it a failure, to label it 'obscure', to accuse those who do understand it of being 'superior persons', and to conclude that lesser mortals who admire it are guilty of snobbism. 'Wozzeck' itself is perfectly clear; the obscurity is in Dr. Bush's mind.

DERYCK COOKE.

Dr. Bush says what badly needed saying.

The frenetic success of 'Wozzeck', the factitious *pâmoisons* it induces among the posing and pretentious crew of arty ones, not one of whom has enough knowledge and discrimination of hearing to grasp the stretto of a quite simple fugue, has been suspect from the start. Such people are the last on earth to be able to appreciate the extraordinary *technical* tour-de-force that 'Wozzeck' is.

The flaw in the work is the irreconcilable conflict between a musical technique of the last sophistication and complexity and a piece of gutter Grand-Guignol. It is this that is the secret of the work's *succès-fou* with the musical semi-literate, such oh-so-boring, oh-so-*vieux-jeu* stuff as brutality, lechery and adultery being, it seems, oh-so-advanced.

KAIKHOSRU SHAPURJI SORABJI.

The I.S.M. and the M.M.A.

One passage in Sir George Dyson's article, 'The Jubilee of the M.M.A.' in your last issue, may have caused overseas readers and others not familiar with its Articles of Association, to infer that the I.S.M. includes among its members a representative selection of teachers responsible for musical education in the schools of this country.

It will not be denied that music in the majority of our schools is supported by the music-teacher who, while highly qualified in his own subject and bearing responsibility for it throughout his school, participates additionally and with effect in the teaching of English, Mathematics or what-not, according to the exigencies of the time-table and curriculum. There are those who would consider him the better man for displaying such competence, versatility and enterprise, but the I.S.M., under its rule: 'Membership is strictly limited to persons who are solely engaged in the practice of music as a profession,' can and does (as witness my own case) exclude such teachers from membership for twenty years and more.

This being so, the statement that 'the Music Masters' Association . . . with the parallel list of music mistresses, forms that wing of the Incorporated Society of Musicians which covers the whole profession of music in schools', could be read as implying something much more all-embracing than is in fact the case.

ARTHUR GOODCHILD.

Clarity in Organ Playing

Mr. McNaught's strictures on the latest of Germani's recordings on the Westminster organ raise an interesting question—that of the relation between organ music and chamber music. It is high time that organists set themselves the same standard of clarity that we expect of chamber-music players. The playing of contrapuntal music on the organ involves the illusion that each part is independent and, as it were, played on a separate instrument—an illusion achieved by the most careful phrasing of each part. Given this order of playing and suitable registration the clarity will follow if the organ is well designed and balanced. Personally, I would despair of ever achieving the 'chamber music' effect on a conventional English organ as I think it depends greatly on the almost percussive attack found on many seventeenth- and eighteenth-century organs, an 'imperfection' which English builders have been at great pains to eradicate.

Lovers of chamber music who have come to share Mr. McNaught's well-founded prejudice should listen to the recording by Georg Tharup on a Danish organ of twelve preludes from the *Orgelbüchlein* (HMV, Z 7034-5). The effect is of a group of wind instruments of great beauty and with a wide variety of tone colours, played, however, without the limitations of human

lungs. Moreover, in the hands of Bach, the dynamic limitations of unenclosed, mechanically-blown pipes are found to be no disadvantage, but to enhance the breadth and dignity appropriate to religious music. This is music and playing which is as truly musical and artistic as the Amadeus Quartet playing Mozart.

JOHN BARNES.

'A Letter from Oriana'

A letter purporting to come from Thomas Morley sheds some light on the question of Byrd's omission from the list of Oriana contributors. Here is the relevant passage:

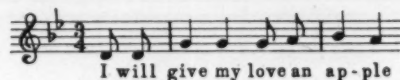
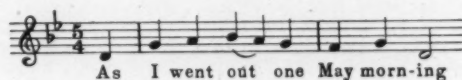
... It had originally beene my purpose that my deare master Mr Wm Birde shld write a madrigall for oure collection, for he is a most loyall servant of yre Majestie and is held in great reverence of all the musitians; but hee did of his owne accorde remind mee that hee clingeth still to the olde Popish superstitioun, and must perforce believe yre Majestie to be an heretick. Therefore hee did think it wld be more fyttinge to absent himself from Oriana's traine. . . .

The rest of the letter, like most letters written by composers, is too long and tedious to be worth printing.

ANOTHER COMPOSER.

Wagner's Musical Symbolism

Mr. Deryck Cooke in his interesting association of the minor key dominant-tonic-median progression with the heroic surely pays insufficient attention to the importance of (a) the dotted rhythm, (b) the brass timbre, and (c) the context, in the examples he quotes. After all, there is nothing heroic about:



Or is there—and would the above examples sound differently to someone who didn't know the words?

GERALD COCKSHOT.

The International Folk Music Council is to hold its fifth Annual Conference on 14-19 July at Cecil Sharp House. A public concert of English music will be held in honour of the Conference delegates at the Royal Festival Hall on 15 July. The programme will include Vaughan Williams's cantata, 'Folk Songs of the Four Seasons'. The Boyd Neel Orchestra, the John Lewis Partnership Singers and Women's Institute Choirs will take part. The conductors will be Boyd Neel and Leslie Woodgate. Particulars may be had from the Hon. Secretary, Miss Maud Karpeles, International Folk Music Council, 12 Clorane Gardens, N.W.3.

The Mendelssohn Scholarship (£250) for composition has been awarded to John Arthur Neill Lambert.

The Boise Scholarships (£300 each, for travel and study abroad) have been awarded to Hugh Cecil Bean (violin), Christopher Evelyn Bunting (cello) and Peter William Kirby Stone (piano).

The Music Campers

By DAVID V. COX

YOU are invited as . . . to The Malthouse, Bothampstead, from . . . to . . .

So begins an invitation which is sent each year to a large number of music-lovers from all walks of life. Bothampstead is in Berkshire, near Newbury. One is invited as singer or as instrumentalist; and the time of the year is, roughly, the end of July or the end of August. For there are two camps at the Malthouse every summer, each lasting about ten days, and each attended by over a hundred people who form an orchestra and a chorus. They pitch their tents in the fields; when not engaged in orchestra or chorus they break up into small groups and play chamber music or sing madrigals; they go for walks; they sunbathe. Music is everywhere at all times; there's no escaping it. In the main barn some Mahler-enthusiasts are singing through 'Das Lied von der Erde', with piano; over in that field they're playing the Stravinsky Octet for wind instruments; half a mile down that lane a keen young double-bass is practising his part in Sibelius no. 2.

This kind of thing has been going on now for almost a quarter of a century, and it is all due to the enthusiasm and organizing genius of Bernard Robinson, a physicist whose great hobby is music—assisted by his wife (whom he originally met at one of the music camps). It all began in a small way: just a few people who wanted to have a camping holiday and make music together. Then campers brought along friends, and the snowball rolled on until today it is something quite enormous. Perhaps too enormous.

The list of people who have at some time or other been music campers is a very long one. Some of the names are famous. For the most part campers are a miscellaneous collection of people who enjoy making music in their spare time. To achieve this they congregate in congenial surroundings with other like-minded people. In such an atmosphere it is only natural that many lasting friendships should be formed. And the number of marriages has been quite remarkable!

I suppose pretty well everybody interested in music has at least heard of the music campers by now. If you are not one yourself, you probably have a friend somewhere who is. The most unexpected people sometimes turn out to be campers. And there has been a certain amount in the press. After their twenty-first birthday celebrations, in December 1950, when they performed the Beethoven Mass in D in the St. Pancras Town Hall, *The Times* published an article about them. C. E. M. Joad, early this year, in the course of one of his articles called (rightly) 'Music as I hear it' (in the publication *London Musical Events*) made some misleading remarks about the music campers after he had heard them give a performance of the B minor Mass.

The Diaghilev-like personality of Bernard Robinson is something quite extraordinary. During the twenty-three years since he founded the music camp, he has been organizing people around him, and infecting them with his own tremendous enthusiasms, so that they all work together with a definite common purpose. Many campers will give up week-ends and holidays during the year, travel to the Malthouse under their own steam, and spend the time in continuous hard work preparing the place for the musical activities of the summer. After a fire at the camp, during the war, had destroyed one of the principal barns, and a good deal else, a building fund was started, to which campers and friends voluntarily contributed several hundred pounds. This led to a tremendous spate of building activity, undertaken by the campers themselves, without professional assistance. There is, it is true, considerable evidence that the bricklaying is not the work of experts; but it

serves its purpose—and now a large dining-room, a 'chorus room' (out of earshot from the main barn), a 'quartet room', and even a ping-pong room, have been completed. But there is no room where you can just go and sit quietly!

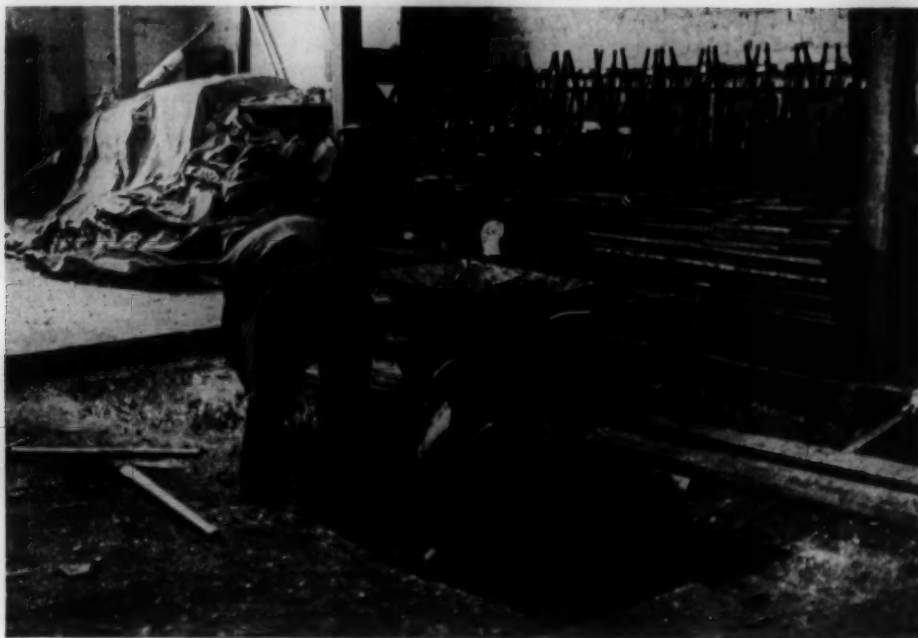
Last March Bernard Robinson decided that this year—besides the normal summer camps—'Fidelio' should be performed in the Malthouse at Whitsun. It would be the first time that an opera had been produced. Every other significant form of musical activity, it seemed, had been tried there—but not opera. A stage, therefore, would have to be constructed, an orchestra pit dug, and so forth. The main barn, in fact, would have to be turned into a theatre—in less than three months. Even the most faithful and intrepid campers were sceptical. The general feeling seemed to be: 'This time Bernard's gone too far'.

However, the stage was constructed. The orchestra pit, sixteen by twelve feet, and four feet deep, was dug—with the greatest difficulty, for the ground in that part turned out to be a well-nigh impenetrable mass of clay, lime and enormous lumps of flint. Working parties were at it during March snow and April sun. The amount of heavy work put in by the faithful has been tremendous.

And the results? Two admirable performances of 'Fidelio' at Whitsun. And Bernard Robinson has proved to the sceptical that his decision was the right one!

Between March and Whitsun the chorus had about eight rehearsals in London. The Monday before Whitsun intensive rehearsals with the principals began at the Malthouse, finishing usually in the small hours, and the opera began to take shape on the stage. On the Thursday evening an orchestra of thirty-three arrived and rehearsed. The strings were put in the orchestra pit; the wood-wind and the brass in the wings on the left, with the drums behind. Next day, the on-stage and the off-stage chorus came—thirty-nine in all. Friday evening: the first full rehearsal, ending well after midnight. Saturday: in the morning, straight through the opera in costume; in the afternoon and evening, through it again in detail, starting and stopping. Sunday: not much rehearsing; the first performance at 5 o'clock. An audience of a hundred and twenty (from everywhere, but mainly London) made their way by car or train. Some sat on the floor, some on chairs, some stood round the walls, some went in the hayloft. During the fifty-minute interval between the two acts they were all given a meal.

It was incredibly bad luck that the weather, which had been consistently good for so many weeks, should have become cold and rainy just for the whole of Whitsun—only to be fine again the very day after. The performances on Sunday and Monday were nevertheless a most enjoyable and memorable experience. I am not going to pretend that they were faultless, by any means. My impression was that the general level of the singing was fairly high, but that none of it was really outstanding. The orchestra was a selection of the best instrumentalists who attend the music camp. It played (on the whole) well, but not outstandingly well. The chorus of prisoners in act one was a reasonably impressive piece of singing. The main fault, however, was really that in the process of turning barn into theatre the normally good acoustics of the barn had been destroyed. Orchestra and singers sounded damped-down, and although the balance between voices and instruments was good, it was always a small sound, which never achieved anything like grandeur.



DIGGING THE ORCHESTRA PIT

[Photo by John Arregger]

The principals were: Richard Gandy (Jaquino), Pauline Tinsley (Marcellina), James Atkins (Rocco), Elisabeth Abercrombie (Leonore), Robert Rowell (Pizarro), Marc Bonquet (Florestan), and Richard Wood (Don Fernando). Richard Gandy and Marc Bonquet—non-professional singers—both possess very good 'natural' tenor voices; but neither has yet learnt to make the best use of his gift.

Bernard Robinson conducted; and the opera was produced by Veronica Slater (who has had some experience of producing with the Carl Rosa Company). With infinite patience this young producer was firm with everybody without ever abandoning a pleasantness of manner. She achieved remarkable results with the almost entirely amateur and inexperienced material at her disposal.

One of the most pleasant surprises was the décor, which was the work of one of the campers—Francis Kirk. On arriving at the camp the main injunction was: 'Don't lean against any of the scenery or interfere with any of the electrics'. Although made of the flimsiest material, the walls, gate and doors in act 1 (the courtyard of the prison) gave a most solid impression to the audience. The décor was always in good taste and in no way amateurish. The costumes, too, were most satisfactory. Some of the prisoners had improvised with considerable ingenuity.

For all except one or two of the performers, this 'Fidelio' must have been a new and exciting experience—and one that they are not likely to have again. To attend a performance (say, at Covent Garden) is one thing; but to live with the work for a time and really get inside it, is something quite different, and enables one to realize to the full what magnificent music this opera contains.

During their twenty-three years of life, the music campers have certainly achieved a very great deal. They are a remarkable organization. Nobody makes any money out of it, and every camper contributes his or her share to the general expenses. With the exception of those wonderfully unselfish people who come and cook, it is only possible to be a music camper if you take part in the music-making as singer or player. And what a wealth of amateur talent one finds there! To meet someone who can perform really competently on several different instruments, and who is a good singer into the bargain, is not uncommon. But above all, everyone there is genuinely interested in music—in a way that professional musicians often seem to find impossible. As a matter of fact, there are some professional musicians who choose to spend a busman's holiday making music with the campers, because to do so in this atmosphere is so enjoyable and so refreshingly different from a great many professional activities.

Salisbury, S. Rhodesia

Salisbury Municipal Orchestra gave its second symphony concert on 1 and 2 April under Ronald Dickinson. The programme included Haydn's 'London' Symphony and three movements from Bach's Suite in D. The orchestra is largely amateur. As there is no adequate hall in which to hold concerts the programmes

are given two or three times. Mr. Dickinson is giving concerts to schools at which he demonstrates the instruments and gives simple introductions to the music. It is to be hoped that he and his orchestra will succeed in persuading the Salisbury City Council of the need for an established municipal orchestra and also for a City Hall.

London Concerts

Schoenberg Memorial Concert

It is just less than a year since Schoenberg died. During that time, thanks chiefly to the enterprise of the B.B.C. Third Programme, his music has been more widely and more frequently heard in this country than ever during his life. It is a measure of the growing appreciation for this composer that a Schoenberg Memorial Concert, held on 5 June, could attract a full audience to the Wigmore Hall. Until recently one could almost identify Schoenberg's champions and his detractors by the way they spelt his name; merely to see it written as the composer himself chose to spell it when he moved to America was enough to make some musicians snort—as if with an *umlaut* they could express their disapproval. Champions or detractors—no middle position was then tenable. The latter, often ignorant in their dismissals, understandably drove the former to impassioned defence of every note the master had written, and even to unmannerly attacks on the attackers. It would be a pity if these 'rabid champions' prevented anyone from enjoying Schoenberg's music, because to do so 'meant capitulating to the militant Schoenbergians'. Mr. Eric Blom, in a sympathetic article in the *Observer* of 8 June confesses with regret that something of the sort may have happened. But now that the middle position is being filled from the enemy camp and Schoenberg's music is being played, perhaps the champions can—no, not relax, the composer's general position is still not nearly secure enough for that—but at any rate use persuasion as well as hectoring argument. Now that the sounds are becoming less unfamiliar, it is no longer a question of 'accepting' or 'rejecting' Schoenberg *in toto*. We can be asked to perceive and appreciate different levels of achievement in the various works. Ignorance of course remains to be trounced, especially when it colours judgments expressed in print; but not kindly ignorance, the ignorance of the person who listens and likes, who still has reservations but would like to know more. For indiscriminate abuse is equally pointless, whether it is directed at the music or at its critics.

Schoenberg's fourth string quartet (1936), which opened the Memorial Concert, is (like the Violin Concerto) a work to make converts. It is formally constructed in four movements, and breathes the air of this planet, the earth. The continuously beautiful sounds, the clear form, the poise and elegance of the work make it irresistible to Schoenberg's admirers, and of compelling interest and fascination to all musicians. The B.B.C. did well to broadcast a second performance, which confirmed the impression that the Largo is as expressive and moving a piece of writing as our age has produced. The Peter Gibbs Quartet, particularly in the second performance, gave an accomplished and understanding account. The Three Songs for low voice, op. 48 which were sung by Anne Wood, are also beautiful and showed the composer (as indeed did the string quartet) as an extender of the Viennese tradition—but in this case of Wolf. They were written in 1933, just before Schoenberg left Berlin, apparently forgotten at once, and pointed out to him much later by a friend. Schoenberg, usually so careful in his choice of texts, may well have liked to forget that he set words like:

Er leuchtet so schön die Sonne
und ich muss müd ins Büro;
und ich bin immer so traurig,
ich war schon lang nimmer froh.

But the organization of these lines (by Jakob Harbinger) into expressive music is deeply moving; and the songs should be given a second hearing as soon as possible.

The third work on the programme was Schoenberg's Suite for seven instruments, op. 29 (1927): E flat clarinet (or flute), clarinet, bass clarinet (or bassoon), string trio and piano. This is a light and witty suite,

easy on the ear, brilliantly written for the instruments. It has a feeling of being centred around E flat (though all four movements are based on a note-row). The second movement, *Tanzschritte*, uses the syncopations and dotted-rhythms of jazz. The third movement is a set of variations on the German folk-song 'Aennchen von Tharau' (in E major), sounding delightful as it makes its way through a twelve-note texture. The variations are easy to follow by ear, more difficult in the score; and the London Symphony Orchestra Chamber Ensemble, directed by Peter Stadlen, won high praise for its lucid and accomplished performance.

The Boston Symphony Orchestra

When the greatest orchestra in the world—and that is what the Boston Orchestra's reputation has been for many years—comes to play in London for the first time (on 26 May), then it seems too much like a critic's carping to find the concert on several counts disappointing. But it was not simply that expectation had been keyed too high. Misfortunes in transport delayed the starting time of the concert by an hour, and though the evening papers gave warning of this, many people had an impatient hour's wait; more important, it meant that the orchestra had no opportunity of rehearsing in the Festival Hall, and this, for the first half of the concert, affected their balance and dynamics disastrously. And—misfortunes apart—the concert was badly planned. The orchestra was coming straight from France, from the 'Masterpieces of the Twentieth Century' celebrations in Paris. The masterpieces they chose to play here were four large, richly-scored French works, and two shorter, but no less richly-scored American pieces. Roussel's 'Bacchus et Ariane' followed hard on Honegger's fifth symphony, and the second suite from 'Daphnis and Chloe' on Debussy's 'La Mer'. Even if the orchestra had played throughout with exquisite delicacy this programme would have become wearisome. They did not—until the end—play with exquisite delicacy at all, but very noisily indeed. The chief culprit was the leading trumpeter, who, unchecked by Charles Münch, the conductor, upped with his bell whenever he had the chance, and launched a deafening assault on his hearers—a quivering, ear-splitting salvo that obliterated the fine playing of his colleagues in the wood-wind and string sections. This was in the first half of the concert; in the second the balance was better adjusted. But it is impossible, after a single hearing in these circumstances, to particularize on the individual timbres of the players; it became plain only that they were brilliant. The actual sum of sound in the Festival Hall was often appalling, and one dreaded the approach of the blood-curdling climaxes. If only the orchestra could have had a rehearsal: for the last item, the 'Daphnis and Chloe' suite, was played most wonderfully. Daybreak was ravishing, the flute solo was played with breathtaking beauty, and the final dance was dazzling. 'Daphnis and Chloe' saved the reputation of the orchestra. From the first strains of the National Anthem they had been exciting: now they were also making beautiful music.

Howard Ferguson's Piano Concerto

For some time we heard regrettably little of Howard Ferguson. Only Dame Myra Hess's recording of the F minor Piano Sonata (which should never have been dropped from the HMV catalogue), the Octet for strings and wind (which is still obtainable on AK 1905-07), and rare performances remained to remind us of a romantic but trenchant musical personality. Then, last October, came a new song cycle, 'Discovery', to words by Denton Welch, which brought fresh proof of

his vigorous imagination, and of the delicate craftsmanship which marked many of R. O. Morris's pupils. On 29 May, in the Royal Festival Hall, Dame Myra Hess played Ferguson's latest large-scale composition, a concerto for piano and string orchestra. This was its first London performance. It was commissioned by C.E.M.A. in Northern Ireland for the Festival of Britain 1951, and played in Belfast, Ferguson's native town, a year ago by the City of Belfast Orchestra with the composer at the piano. It is 'large scale' only in relation to his other works; otherwise it is an unadventurous chamber concerto in three movements. Ferguson's admirers (among whom the present writer is numbered) may perhaps have hoped for something rather more ambitious. But there is certainly a place in the repertory for this pleasing, unpretentious concerto which calls for no transcendental technique from either soloist or string players. The first movement, in D, is an even-tempered and equable allegro; piano

and strings discourse easily on a series of more or less conventional themes. The slow movement is a set of variations of a melody, in A minor, whose wistful sadness reminds one that the composer is Irish-born. Variation 5, in A major, is the most memorable passage in the work, a gentle, pastoral cantilena for the soloist against a background of tremolo strings. The finale, a rondo, has 'almost unremitting high spirits'. The high spirits are of the romping, rather than of the sparkling variety, and perhaps Dame Myra did right to render them with a certain placidity rather than with brio. In any case she gave a sympathetic and persuasive account of the work as a whole, to which Sir Adrian Boult and the London Philharmonic Orchestra lent firm support. Amateur string bodies should consider this concerto. A score with the orchestral part reduced for second piano is published by Boosey and Hawkes.

A. P.

Music in the Provinces

Aberdeen—Aberdeen Philharmonic Choir with the Aberdeen Chamber Orchestra on 11 May in Brahms's Requiem and the sixth Chandos Anthem. Mr. Center conducted.

Abingdon—Abingdon and District Musical Society on 20 May in Bach's Mass, conducted by Mary C. Shott.

Bath—During May the Bath Assembly took place and the New English Orchestra conducted by Leonard Rafter gave the opening concert. The City of Bath Bach Choir sang in the Abbey Brahms's Requiem and Vaughan Williams's Benedicite, conducted by Cuthbert Bates.

Belfast—Queen's University Music Society's symphony concert on 21 April. Dr. Havelock Nelson conducted.

Brighton—Southern Philharmonic Orchestra (Herbert Menges) on 20 April, Brahms's Symphony in F.

Cardiff—Cardiff Municipal Choral Society, Dowlais United Choir and Skewen Choral Society combined in a performance of 'Elijah' on 17 May. Mansel Thomas conducted.

Carlisle—Cumberland Rural Choirs on 3 May in Parts 1 and 2 of Haydn's 'The Seasons'. The Lemare Orchestra took part in this concert. Conductors were Herbert Bardgett and Iris Lemare.

Croydon—Croydon Philharmonic Society (Alan J. Kirby) on 10 May in Fauré's Requiem and Vaughan Williams's Sea Symphony.

Fratton—Portsmouth Philharmonic Society on 17 May in Beethoven's Ninth, conducted by John A. Davison.

Hastings—Festival during May. Works by Mozart and Tchaikovsky. The Southern Philharmonic Orchestra. Conductors, Walter Goehr and Herbert Menges. There were also chamber concerts and recitals.

Huddersfield—Yorkshire Symphony Orchestra on 17 April. Maurice Miles conducted.

Leicester—Eight Leicestershire choirs combined with the C.B.S.O. on 11 May in a concert version of 'The Bartered Bride'. Edric Cundell conducted.

Manchester—Society of Recorder Players concert on 26 April; a sonata for three treble recorders and continuo by Alessandro Scarlatti, a concerto in C by Robert Woodcock for descant recorder (Carl Dolmetsch) and a concerto for four treble recorders by J. D. Heinichen. On 16 May a concert by the A.E.I. Chamber Orchestra at the College of Technology. Cecil N. Cohen conducted.

March—March Musical Society on 23 April in Handel's 'Solomon'. Mr. Frank Roney conducted with Dr. Henry Coleman at the organ.

Newbury—Newbury Choral Society with members of the Newbury Amateur Orchestral Union on 9 April in a Vaughan Williams programme. Mr. John Russell conducted.

Newcastle—Newcastle String Orchestra's concert on 24 April. The programme included Philip Cannon's Concertino for piano and strings. Mr. Ralph Jack conducted.

Sheffield—Sheffield Philharmonic Society on 2 May. Mahler's 'Song of the Earth' with Kathleen Ferrier. Barbirolli conducted. The Van Essen String Quartet were the artists at Sheffield University's Music Department concert on 22 April.

Southampton—Southampton Philharmonic Society in 'The Creation' on 1 May, conducted by Mr. D. Cecil Williams.

Ulverston—Ulverston Choral Society on 9 May with the Northern Philharmonic Orchestra in a concert version of 'Il Trovatore'. Mr. Alfred Thompson conducted.

Yarmouth—Yarmouth Musical Society on 1 May in Handel's 'L'Allegro'. Mr. Benjamin Angwin conducted.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Experienced cellist wishes to join good string quartet or meet other players to form one. Music of all periods from Matthew Locke to Rubbra. Southampton, Portsmouth, Winchester, Salisbury area.—J. T., c/o *Musical Times*.

Second violin and viola required for advanced quartet meeting weekly. Golders Green district; 7-9; large library.—H. L., c/o *Musical Times*. Conductor offers services to amateur orchestra. London or Southampton.—J. B., c/o *Musical Times*.

Pianist wishes to meet singers and instrumentalists for practice; also another pianist for two-piano work. RICHARDS, 25 Madeira Avenue, Leigh-on-Sea, or 43-45 Charlotte Street, London, W. (MUS 9707.) String Orchestra meeting in Carshalton requires more players, especially violinists and cellists.—CONDUCTOR, 28 Grosvenor Avenue, Carshalton, Surrey (Wallington 7329).

Will those interested in forming a small musical group with the probability of opera as the main item of interest, write to D. J. H., 1 Old Gloucester Street, W.C.1?

Violinist living W.1 district and owning piano would welcome accompanist evenings or week-ends for practice of chamber music.—M. P., c/o *Musical Times*.

MISCELLANEOUS

Birthday Honours

Congratulations on the award of the O.B.E. to Paul Beard, leader of the B.B.C. Symphony Orchestra; U. C. Brunner, lately Secretary of the Schools' Musical Association; and Douglas N. Kennedy, Director of the English Folk Dance and Song Society.

'Eugene Onegin' at Sadler's Wells

It is admirable that Sadler's Wells, undeterred by its previous failure, should again have produced Tchaikovsky's beautiful opera (which opened on 22 May); and heartening that the production should be so successful with the public. But then it deserves to be. Within its limits, the Sadler's Wells company has contrived a good performance; and more important than any of the criticisms made below is the fact that 'Eugene Onegin' offers an evening of intense enjoyment. Though we may find faults with the singing, the staging and the playing, we are first of all grateful to see so lovely a work instated in the current repertoire, and in a performance that lets us appreciate its beauties.

The opera, of course, has ineffective moments. Tchaikovsky's sympathies were so entirely with his heroine that he did not represent the other figures with much dramatic conviction, let alone consistency. The 'set-pieces' are often approached and left by awkward little bridges (the duet in the duel scene is the most notable instance of this). And the final scene, though emotionally conclusive, is musically less so. But what the 'other characters' have to sing is so unfailingly melodious, and written, often, with such passion (particularly Lensky's two arias) that questions of motivation and characterization do not present themselves. As for Tatiana, the expressiveness, the depth of understanding and the skill with which Tchaikovsky re-created her are rightly famous. Amy Shuard sang well for the most part, but she seemed often to miss the tenderness of the character. Her voice is beautiful in tone from *mf* upwards; but when the still, the telling phrase was called for she was disappointing. Frederick Sharp, as Onegin, was only middling. He never looked, and seldom sounded, the romantic figure of Tatiana's dreams. Rowland Jones made a very capable Lensky, with good solid tone; Anna Pollak's Madame Larina had the sure sense of style that marks her assumptions; and George James sang Gremin's single aria with artistry and with a pleasing firm tone. The orchestra, after its recent reorganization, was in a sad state; at times it played out of tune, feebly, and sourly. The production, by George Devine, was rather clumsy, particularly in the ballroom scene, and the décor, by Motley ('composed of elements of diverse character . . . an incongruous mixture'—O.E.D.) never looked pretty. Although the subject is in a sense domestic, one had always heard reports of unforgettably splendid or chic productions in Germany or Russia. At Sadler's Wells it seemed all so cosy, and Prof. Dent's translation (which rhymes 'human' with 'woman,' and switches from 'Shall we stay here awhile?' to 'But now I must go in and see about the supper') cannot be called happy—only much, much better than any other one printed. All of this mattered, but none of it mattered as much as the total pleasure which 'Eugene Onegin' afforded. Praise and thanks, therefore, to Sadler's Wells.

A. P.

'The Inquisitive Women'

Wolf-Ferrari's second opera (his fourth out of thirteen to be given in Great Britain) arrived in London on 30 April via the John Lewis Partnership Music Society at the Peter Jones Theatre. The Society, an amateur group composed of John Lewis employees, has presented the first British performance of Dvořák's 'Rusalka' (1950) and revived Vaughan Williams's 'Sir John in Love' (1951).

Like Malipiero, after him, Wolf-Ferrari found his earlier successes more often in German than in Italian theatres: 'The Inquisitive Women' ('Le Donne Curiose') had its première in Munich in 1903. Like 'School for Fathers' ('I Quattro Rusteghi') it is based on one of Goldoni's comedies. There are the stock characters—diffident lovers, a misogynist, Harlequin and Columbine; and stock situations—Venetian setting, the battle of the sexes, door-keys switching about. Wolf-Ferrari's score has a lot of Verdi's 'Falstaff' in it, and not a little of Mozart; but it is engagingly melodic and effervescently scored. Musical fertility rather than invention prolongs some of the scenes past their ideal climaxes; and the ensembles, though skilful, do not equal the intricacy that he achieved later in 'I Quattro Rusteghi' (1906).

After a stiff beginning the deft production by Powell Lloyd found response in the singers, of whom Theodora Schwarzschild as Columbine and Peter Martin as the woman-hating Pantalone were outstanding. Costumes, lent by Glyndebourne and Sadler's Wells, and the décor of R.G.M. Heywood had a properly Venetian look. The Boyd Neel orchestra, not at its full strength, was conducted by Geoffrey Corbett. Poor acoustics did not mask a certain lack of smoothness in the playing. The translator was unnamed.

R. REPASS.

Verdi's Requiem in Aberdeenshire

A notable example of ambitious and successful enterprise was given at Haddo House, Aberdeenshire, by June Gordon on 18 May. For the last three years, Mrs. Gordon has organized and conducted performances of Bach's St. Matthew Passion, augmenting the Haddo House and Turriff Choral Societies with leading London soloists and the strings of the Scottish National Orchestra.

This time she tackled Verdi's Requiem, as unlikely a work to encounter in North East Aberdeenshire as one could imagine, not so much on musical as on emotional and spiritual grounds. The conductor faced the varied problems of the score realistically. The chorus had been thoroughly trained, a process that included the teaching of every note and every Latin syllable; there was a fine fervour in the singing of the 'Dies Irae', sustained by accurate, precise articulation, while the 'Sanctus' had an admirable buoyancy of delivery. If at times the men sounded a little under strength, the basses proved that they could produce a genuine bottom E when necessary.

The strings, who did honour to their category as amateurs, came on this occasion from Aberdeen, a city where small orchestras seem to proliferate. The brass and wood-wind were largely imported from London, and audible if not visible were some of the

foremost members of the Royal Philharmonic and London Symphony Orchestras. The various guest instrumentalists had also been responsible for the judicious and effective re-scoring made necessary by local conditions. The quality of the solo singing was ensured by the presence of Laelia Finneberg, Gladys Ripley, Richard Lewis and Norman Walker, with a particularly distinguished performance by Richard Lewis.

Although some want of experience in the accompaniment of 'operatic arias' was discernible, June Gordon showed that she could not only train and conduct a choir with the utmost success, but also handle an orchestra with authority. This whole undertaking would have been remarkable in a city, but was still more so in a small hall adjoining a country house twenty miles outside Aberdeen. It was a major feat of administration and hospitality as well as of accomplished music making.

CHRISTOPHER GRIER.

Y.W.C.A. Royal Festival Hall Concert

George Weldon will conduct the London Symphony Orchestra at a concert to be given on 10 July in aid of the Y.W.C.A. Funds. Eileen Joyce will be the soloist in Rachmaninov's concerto in C minor and the Franck Symphonic Variations. Conductor and soloist are giving their services. Tickets range from £2 2s. to 3s. 6d. and may be had from the Y.W.C.A., 108 Baker Street, W.1, the Festival Hall and the usual agents.

OBITUARY

We regret to record the following deaths:

ADOLF GEORG WILHELM BUSCH, D.Mus., violinist and composer, at Guildford, Vermont, on 9 June, aged sixty. He was born at Siegen, Westphalia on 8 August, 1891. He made a world-wide reputation as a violinist and leader of the Busch quartet. He was appointed leader of the Vienna Concertverein Orchestra when he was twenty-one and later became a Professor at the Berlin High School of Music. He toured extensively. When Germany fell to Hitler Busch renounced his citizenship and acquired that of Switzerland in 1935. His compositions include many concertos for violin, piano and clarinet, orchestral works and much chamber music. In this country he was best known by the remarkable performances of the Brandenburg Concertos which he gave at Queen's Hall in 1935 and 1936.

JOHN W. SODEN, A.R.C.O., on 14 May, at Watford, aged sixty-one. He had been organist and choirmaster at Clarendon Road Congregational Church, Watford, for forty-five years and was a member of the Executive Council of the Free Church Choir Union.

SAMUEL GREENFIELD, M.D., of Whitehead, co. Antrim, Northern Ireland, on 4 May. He was a keen student of folk-lore and traditional music and was well known to radio listeners as Sam Carson, a singer of Ulster folk songs.

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(Continued from p. 295.)

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